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LUITPOLD ST. 24.
BERLIN, W.
SEPTEMBER 25, 1904.

LEOCAVALLO has repeatedly been asked why he, as an Italian, undertook to compose the music to such a thoroughly German text as "Der Roland von Berlin." In a recent issue of the Neues Wiener Tageblatt he replies to these questions as follows:

"Although, or rather because, the question has been put by intelligent and sincere friends, I am astonished and disconsolate over it to such a degree that I will give a clear and detailed answer. However, I repeat that the question astounds and wounds me; first, because if we are to speak seriously of art, there is nothing more eclectic than music, and every true artist, from whatever land he may come, can select for treatment for the stage any theme he pleases—provided, of course, it conforms to his conception of art.

"Why has no one ever asked why Rossini, the Italian, chose as his theme William Tell, the Swiss hero, and Meyerbeer, the German, a work like the 'Huguenots,' that tragic page from France's history; or Verdi, the Italian, 'Don Carlos,' a Spanish figure, and 'Aida,' an Egyptian story? Why did Gounod, the French master par excellence, select the most German of German works, 'Faust,' and why, finally, did Wagner say he must write a 'Rienzi' before he had even seen the Eternal City? Never yet has anyone thought of putting these questions of nationalities. The question that has been asked me makes me sad, because it has its origin in a certain disease of the times, which has taken root in art, and, like a drop of oil on the waters, has slowly spread over all countries, except, fortunately, our Italy. This disease is Chauvinism in art! In Germany, in France, in Austria, there is a movement for the protection of art, and if we go on in this, the day will come when the question of a tariff for national operas will be discussed, just as today the tariff for wine and cheese is discussed. There are people who would like to build a Chinese wall along the frontier in order to prevent the introduction of foreign works in their theatres. And they don't know, these misguided ones who join this sad procession, that they are working on the downfall of their own artistic productions, and that in the near future."

A very sensible, well put reply that contains much food for thought. Is the last paragraph a gentle poke at Richard II? It is generally known on the inside here that he looks on Leoncavallo in general and on the "Roland von Berlin" in particular, with incredulous, if not exactly with unfriendly eyes. Leoncavallo's comparisons illustrate general truths, but they do not fit this particular case. Rossini did not compose "Tell" nor Gounod "Faust" to order. These two most celebrated works of Germany's two greatest poets appeal, in their great fundamental human strivings and passions, clothed in glorious language, to the world at large, because they represent in idealized forms ever recurring chapters in human history. Rossini and Gounod felt themselves irresistibly drawn to these works because of the vital human interest of the subjects, and because of the beauty and grandeur of their treatment. With the "Huguenots" and Meyerbeer it is

the same thing. This tragic story of religious persecution is but an eloquent illustration of a theme that has agitated the world for 2,000 years.

In the case of the "Roland von Berlin," however, it is a very different matter. Here we have a subject of purely national, nay, even local interest only. What do the nations care about this old mythical figure of the Mark Brandenburg? Would the Italian Leoncavallo have felt himself drawn to it from choice? Hardly. He wrote it to order, and if the order had come from a lesser personage than William II, Emperor of Germany, in all probability he would not have considered it for a moment.

Whatever the merits or demerits of the opera may be, the premiere promises to be one of the most interesting events in the annals of the Berlin Royal Opera. The venerable building will witness assembled that night an audience such as has rarely been seen before. Royalty will be out in full, headed by the Emperor; the whole diplomatic corps, Leoncavallo himself, all of Berlin's musical dignitaries and the entire press will be present. It will be made a brilliant affair, and, to all



RUGGIERO LEONCAVALLO.

appearances, very likely a brilliant success, but the next day the press will have its say, and the pen is mightier than the claque.

The second Musico-Pedagogical Congress will be held here this year, October 6 to 8, at the Reichstag's building. Xaver Scharwenka is president. The following topics will be discussed:

FIRST DAY.

1. General musical and pedagogical questions.
2. Pedagogy in music teachers' seminars.
3. Musical aesthetics and their practical application.
4. Musical acoustics.
5. Lectures on the physiology of piano touch and bowing technic.
6. Reforms in musical notation.

SECOND DAY.

Four lectures on the art of singing and on the education of vocal instructors.

THIRD DAY.

Lectures on reforms in public school singing.

The season opened last night with a concert by Moritz Diesterweg, composer, pianist, critic and director of the Diesterweg Academy of Music, of this city. Compositions by the concert giver made up the first part of the program. A scherzo and allegro, a fantasy and funeral march, "In Memoriam," and a ballade in G minor for piano, six songs and a string trio were heard. Mr. Diesterweg is an excellent musician. He reveals a thorough knowledge of the forms and technic of composition, and he has ideas which he expresses in an individual way. He inclines to the serious in music, but he also has his gay moments. As a pianist he displayed a clean, sure technic, a large tone and a strong sense of rhythm. A novel feature of the evening was the playing of the overtures to the "Flying Dutchman" and the "Meistersinger" for sixteen hands on four pianos by eight young ladies, pupils of the Diesterweg Academy. Mr. Diesterweg conducted this performance, and under his firm and energetic beat the girls played with vim, precision and excellent ensemble.

The season has opened a week earlier than formerly. The coming week there will be twelve concerts. These are, however, only outpost skirmishes. The steady firing of musical infantry and heavy artillery will not be heard till after October 1.

The new Berlin opera, which bears the proud name of "National Theatre," was to have been opened last night with a performance of Verdi's "Trovatore," but the police interfered, contending that the safety of the audience in case of fire was not yet assured. A few changes will have to be made, but the dedication will probably take place this week. The National Theatre, which is Berlin's third permanent opera, is situated in the northern part of the town, a business district of the middle and poorer classes, a district into which the inhabitants of Berlin West, the elite part of the town, seldom penetrate. The new undertaking is to be essentially an opera for the people. Prices are low and within reach of the middle classes, who cannot afford to attend the Royal Opera, and who are prevented from going to the Theater des Westens by the great distance, as well as by the prices. The management of the new opera offers good seats in the parquet at 40 cents, and if an abonnement is taken they can be had for 20 cents. The best seats in the house cost only \$1 for single performances, or 50 cents in abonnement. The auditorium consists of a parquet of 1,500 seats in the form of an amphitheatre, one balcony and two boxes. The personnel numbers a chorus of sixty voices, an orchestra of sixty-four musicians, and an ample ensemble of soloists. The management intends that there shall be no lack of distinguished stars. Franceschina Prevosti, Alessandro Bontì, Lilli Lehmann and even Eleonora Duse have been engaged as "guests." The performances are to be cheap in price, but not cheap in importance. For this very reason the undertaking seems to me to be a risky one, for heavy expense is involved and the returns are uncertain. The "National Theatre" is too far away to attract the people of Berlin West, the heaviest contingent of concert, theatre and opera goers; besides, with the other two nightly operas, with thirty other nearer theatres, and with five or six concerts a night, they can hardly complain of a dearth of attractions within easy reach. On the other hand, the Berlin Northerners, who live in the locality of the new opera, are not accustomed to opera going, and opera going is a habit.

For the two concerts of the Parisian Lamoureux Orchestra, which will take place under Chevillard's direc-

tion in the hall of the Royal Hochschule October 11 and 12, the following programs are announced:

FIRST CONCERT.

Overture to Benvenuto Cellini.....Berlioz
Eroica symphony.....Beethoven
L'Apprenti Sorcier.....P. Dukas
L'Enfant s'endort.....De Camondo
(For string orchestra.)
Fantaisie symphonique.....Chevillard
Vorspiel to Tristan and Isolde.....Wagner
Overture to Meistersinger.....Wagner

SECOND CONCERT.

Overture to Freischütz.....Weber
Symphony, D minor.....Schumann
Norwegian rhapsody.....Lalo
Prelude à l'Après-midi d'un Faune.....Debussy
Phaeton.....Saint-Saëns
Esquisse sur les Steppes de l'Asie Centrale.....Borodine
Venusberg music.....Wagner
España, rhapsody.....Chabrier

An interesting letter of Richard Wagner's, written in 1858 to Dr. Hartenfels concerning an American tour, has lately been published by the Münchner Neueste Nachrichten. At that time Wagner was at work on "Tristan" in Venice. He had been forced to leave his "asylum"—as he called it—in Zurich because his wife had caused a break between Wagner and his benefactors, the Wesendoncks, who had practically supported him during the whole Zurich period. Weighed down with debts and care, a wanderer, Wagner unexpectedly received an offer to go to New York and conduct his operas. The offer was made by the impresario Ullmann, and the matter was under discussion for several months, but nothing came of it. The letter, which is now published for the first time, reads as follows:

VENICE, December 24, 1858.

DEAR SIR—I thank you for the offer of an engagement for New York. As far as I am concerned, nothing but a definite offer with a big guarantee could induce me seriously to consider the project. The fate of my operas in America does not concern me greatly. No one who knows my attitude in such things can expect me to undergo a thousand vexations and difficulties merely in order to insure my works a good success in New York. However, I am absolutely penniless and without any definite income, and it would seem to me advisable to grasp an opportunity by a periodical activity, although of itself lying out of my way, of earning a sum that would make me independent for my future work—but only for this reason.

Therefore, if you are in a position to make me a pecuniary offer, which, in the sense of the above, would seem to me alluring, I beg you to do so. Yet I foresee that Mr. Ullmann will not take the matter seriously, and if Johanna Wagner [the composer's niece, an actress] looks forward to America with pleasure, she probably knows what it means to her.

At any rate I request you to send me a favorable reply, for I will do my best, even though with great sacrifices, to insure my works a good production in America. I hope, too, that Mr. Ullmann will secure the scores from me and pay for them liberally.

Herewith I express to you again my thanks, and await your answer.
Yours truly,
RICHARD WAGNER.

The contributions to the Wagner stipend at Bayreuth this year amounted to only 10,000 marks, which shows that the enthusiasm for the 1,000,000 mark fund to be raised by 1913 is not up to boiling point as yet. The total amount contributed thus far is 130,000 marks, of which 20,000 marks has been donated by foreigners. From Bayreuth comes the wish, well justified, that more general interest in the scheme might be aroused, and the world at large is given to understand that even small gifts will be acceptable. It evidently will be a

difficult matter to get together 1,000,000 marks for this purpose. The first contributors are the ones most interested, and if the first wave of enthusiasm ended with less than one-seventh of the required sum, why the outlook is not very bright. It is further made known from Bayreuth that the proceeds of the festival performances go solely for festival purposes, and that not a cent goes into the pockets of the Wagners or the management. On the other hand, Cosima Wagner contributed 5,000 marks, the festival management 15,000 marks, and Siegfried Wagner the proceeds of several of his concerts, to the Wagner stipend.

Max Fiedler, the new conductor of the Hamburg Philharmonic concerts, will produce this season the following novelties: Elgar's concert overture, "In the South"; Mahler's "Fifth" symphony, under the direction of the composer; "Frühlingslied," by Sibelius, the Finnish composer; "Variations and Double Fugue on a Merry Theme," by George Schumann; Jaques Dalcroze's "Tableaux Romands," Strauss' "Sinfonia Domestica," Carl Gleitz's "Irrlichter," for piano and orchestra, and Goldmark's overture, "In Italy."

Among the hundreds of singing teachers in Berlin there are two who, although they have been here only three years, have gained a strong foothold, and who are making their influence felt as potent factors in the field of vocal instruction. Prof. Rudolf Schmalfeld and his wife, Frau Schmalfeld-Vahsel, are these two artists. They rank among the very best singing teachers in Germany. I recently heard three of their pupils sing at their charming home, 25 Bamberger Strasse 4—Fräulein Ingeborg Heldberg, a charming soubrette; Fräulein Ella Schiefer, a powerful, rich mezzo soprano, with remarkably high notes, and Carl Barth, the possessor of one of the most beautiful and sympathetic baritone voices I have ever heard. The singing of these three young artists was most enjoyable. It was finished, musical, artistic. Above all their voice production was pure and clear. Professor Schmalfeld makes a specialty of "the concentrated tone" in voice building, that is, he teaches the student how to utilize all of the breath in producing the tone so that there is no waste whatever. Thus the student not only learns how to make a clear and beautiful tone, but he also conserves his energies, and in consequence can sing for a long time without becoming tired. This was illustrated by Mr. Barth, who sang aria after aria with no signs of fatigue or hoarseness. The results of the teaching of the Schmalfelds in these three cases within a short time—Barth only began his studies a year and a half ago—are certainly remarkable. Professor Schmalfeld lays the foundation by his method of voice building, and his wife finishes the structure by teaching repertory, style and interpretation. She speaks fluently four languages, German, French, Italian and English, and, what is more, she knows how to teach pupils to sing in these languages. Artists of wide experience, of culture and of broad views, Mr. and Mrs. Schmalfeld are doing a great work in the German capital.

Nahan Franko is in town. He tells me that he has completed arrangements through the Wolff Bureau for his tour of Germany with the New York Metropolitan Opera House Orchestra. He will open here with a concert in the Philharmonie May 15. Then follows a two weeks' engagement at the Terrassen in Halensee, a popular Berlin resort, after which concerts in some of the principal German cities. It is a novel and bold undertaking to bring a great orchestra from America to Germany. Mr. Franko certainly shows

great enterprise, and his German tour will be followed with interest by the whole musical world.

Hugo Heermann has resigned from the Hoch Conservatory of Frankfurt in order to establish his own private school of violin playing. Professor Heermann ranks high in Europe as solo violinist, quartet player and pedagogue. Among his pupils are Bronislaw Huberman, Otie Chew and his own son Emil Heermann. He is one of the few distinguished German violinists who studied the Belgian school, as well as the German. Heermann studied with De Beriot. Thus, with all his seriousness and strong German characteristics, he is by no means a one sided adherent of the German school. His new venture will undoubtedly be a success, attracting many a student from foreign lands to the beautiful city on the Main.

Bernard Stavenhagen has resigned from the post of director of the Royal Academy of Music in Munich on account of difficulties with the management. Now that Stavenhagen has left, and Martin Krause has been called to succeed the late Jedliczka at the Stern Conservatory, Felix Berber, "der dritte im Bunde," the only big one left, will feel lonesome.

Bertha Visanska passed through Berlin last week, bound Leschetizkyward. I heard her play for the first time. She has remarkable fingers, this energetic little girl, and a fine head, a head that is balanced by a thoroughly musical nature. Delicate health has kept her in enforced idleness for the past year, but the time has not been lost, as she has deepened and broadened in other ways. May she now be able to continue her studies uninterruptedly, and enter upon the career that so distinctly beckons her.

From London comes the welcome news that young Max Pilzer, of New York, has been engaged by Conductor Henry Wood as one of the first violins of his orchestra. Pilzer is a wonderfully gifted youth, as I have repeatedly written. Mother Nature has been lavishly kind to him, but Dame Fortune has dealt hard with him. It has been a hard struggle for the boy's parents to give him his musical education. He is one of the greatest musical talents our country has produced. He is the youngest (he is only fourteen) member of the Wood Orchestra, but by no means the least.

Victor Ottmann, that charming feuilletonist, globe trotter and "Reisebeschreiber," is on a tour of the world. The enterprising August Scherl sent him out to write up accounts of other climes and peoples for the Lokal Anzeiger. Ottmann's articles are always interesting and amusing. His last letter was from Java, where he was much elated at meeting Albert Friedenthal, the well known German pianist, who is also on a tour of the world. Writing of the lazy inhabitants he says:

Their days drag along in working, eating and sleeping, principally sleeping, and only on unusual occurrences, as for instance,

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today, when Friedenthal is coming, will they decide to depart from the sweet habits of their routine life and stay up an hour longer. Friedenthal? Yes, the "world famous pianist, with his Bechstein grand." "Way back in New York I was told that I would run across Friedenthal somewhere in Polynesia. And so it is. Since I left the Philippines, papers and posters everywhere announce as the sensation of the day that 'Friedenthal, with his Bechstein' is coming. This most nomadic of all pianists is not afraid even of districts where admission is paid with coconuts.

Speaking of coconuts reminds me of the violinist Miska Hauser, who years ago on his tours in Africa and Australia took as admission fees to his concerts ivory, raw wool, rubber, the skins of lions and tigers, gold dust and every conceivable product of the countries he visited. Why not? It was only a question of transport, as converting these goods into cash was an easy matter as soon as he reached the coast or an important town. In a California mining camp he took in \$1,800 worth of gold dust one night.

Friedenthal, according to authentic English statistics, is the third greatest traveler in the world, two English tourists being ahead of him. He is always on the wing. When you expect to find him in Berlin he will be in Chili or Japan, and when you think he is in Honolulu or New Guinea you will unexpectedly meet him in the Friedrich Strasse. ARTHUR M. ABELL.

BERLIN NOTES.

The Bohemian String Quartet will give six concerts at Beethoven Hall, on October 22 (Dvorák program) November 30 (Mozart, Schumann and Beethoven), December 14 (Tanciewicz, Schumann and Beethoven), January 18 (Weingartner, Dvorák and Beethoven), January 30 (Brahms program), and March 8 (Haydn, Franck and Beethoven). The soloists are to be Artur Schnabel, Max Paur, Eugen d'Albert, Alfred Grünfeld, Therese Behr, Richard Mühlfeld, and Ferruccio Busoni. The Beethoven numbers will consist of the string quartets in A minor, op. 132; E flat, op. 127; C sharp minor, op. 131, and C major, op. 59.

The Meiningen Orchestra, under Berger, is booked for appearances here on November 25, 26 and 27.

The soloists for the six concerts by the Waldemar Meyer Quartet will be Mme. Emilie Herzog, Ferruccio Busoni, Professor Heinrich Lutter, Alfred Reisenauer, Bernhard Stavenhagen and W. Stenhammar.

The Schnabel-Wittenberg-Hekking Trio series, so popular last winter, will be resumed this season on October 4 at Beethoven Hall. The other dates are October 27, January 13, February 4, March 15 and April 7. The soloists include Therese Behr, Madame De Jong, Madame Brenneken, Arthur van Eweyk and Sidney Biden.

Heinrich Gruenfeld, completely recovered from his serious illness, has returned to Berlin and will give his annual course of concerts as usual with Florian Zajic at the Singakademie. The dates are November 9, January 10 and February 28.

Felix Weingartner has completed two eight voiced choruses, "Traumnacht" and "Sturmhymnus," which he will conduct at the Sheffield Festival next year.

The rumor that Henri Marteau has been appointed director of the Geneva Conservatory turns out to be entirely untrue. Marteau contemplates an American tour next season and would not bind himself at the present time with such a contract as the Geneva management requires.

The city of Vienna has bought the old house at Haydn-gasse, No. 17, which formerly belonged to the celebrated composer, where he wrote "The Creation," "The Seasons" and the "Volkshymne," and where he died, May 31, 1890.

A ballet has just been accepted for performance at the Vienna Opera, based on the life of Chopin, and the music is to be taken from his waltzes, mazurkas, polonaises and nocturnes! How about ethics, artistic dignity and all that sort of thing?

What with its Royal Opera, its "Opera Comique," its National Theatre, and its Theater des Westens, all devoted to opera, Berlin will be deluged under a perfect shower of novelties this season. We are promised our first local hearing this season of "Sängerweihe" (choral drama), by Taubmann; "Ratcliffe," by Pizzi; "Die Schwarze Nina," by Emil Kaiser; "Lenzliche," Von Wöss; "Zwiderwurz'n," Korten; "The Statue," E. Reyer; "Götz von Berlichingen," Goldmark; "Die Zauberglocke," Saint-Saëns; "Dornröschen," Weweter; "Nacht," Zepler; "Mandanika," Lazarus; "Die Rolandsknapen" and "Hans Sachs," by Lortzing; "Pierrot" (ballet-pantomime), by Costa; "Pergolesi," Guglielmi; "Inquisitive Wives," Wolf-Ferrari; "Roland of Berlin," Leoncavallo; "Rübezahl," Hans Sommer; "Die Heirat Wider Willen," Humperdinck, and "Das Fest auf Solhaug," by Stenhammar. This should make New York sit up and take notice.

Dr. Ludwig Wüllner, the well known concert singer, has made several appearances as an actor at the Neues Theater, in Oscar Wilde's "Salome," but the dramatic critics and the public do not encourage him to give up song for the drama.

The former leader of the Mayence Opera, Preumayer, died in that city a fortnight ago.

Karl Mang, of the Munich Opera, has been engaged for the Breslau Opera.

Friedrich von Wicked, whose song "Herzenfrühling" attained wide popularity in Germany, died in Schwerin, aged seventy.

Siegfried Wagner's opera, "Der Kobold" will be performed the end of December in Graz (Bohemia), under the composer's direction.

The Arnstadt Chorus held a two days' music festival in September to celebrate the seventy-fifth anniversary of its existence.

The Thuringian Saengerbund, with a membership of 3,400, is contemplating the construction of a portable concert hall, to be erected as occasion may require in those cities where the halls are too small to accommodate the Thuringian Saengerfests.

Mrs. Antonia Sawyer in Concert.

ONE of the best known contraltos, Mrs. Antonia Sawyer, who has charge of a vocal class in Mrs. Gardner's School, will be heard in recitals and concerts during the winter. Mrs. Sawyer has a large following in New York, Boston and other leading cities. Her programs will include some very interesting songs, which she is now preparing under Miss Caroline Montefiore, a teacher who has made a specialty of such work.

The Barmen Chorus has put on its 1904 program the following works: "Lied von der Glocke," Bruch; "The Messiah," Handel; "Paulus," Mendelssohn; "Paradise and Peri," Schumann; "Symphonia Domestica," Richard Strauss; "Harold in Italy," Berlioz; several symphonies by Beethoven; Bizet's "L'Arlésienne" suite and Grieg's "Peer Gynt" music.

In Bonn a memorial statue of Beethoven was recently erected in front of the house (Rheingasse No. 7) where Beethoven lived as a young man.

Olga Irmon, a coloratura singer from Berlin, not long ago achieved sensational success as Margarethe in "Faust" at Civitanova in Italy.

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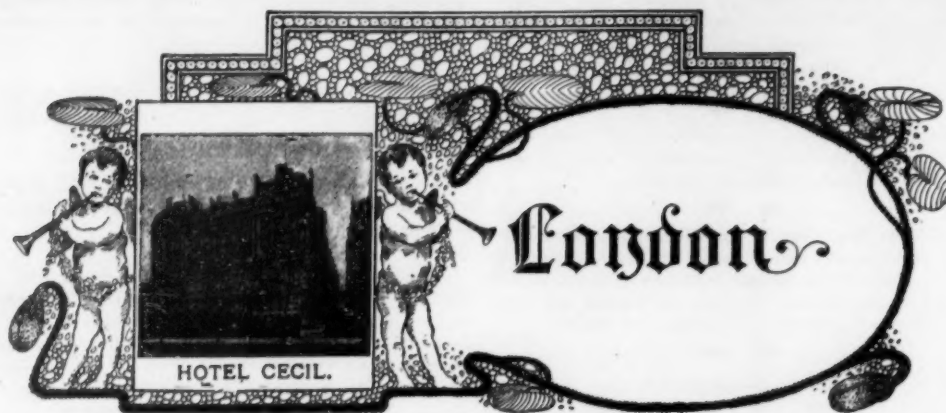
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HOTEL CECIL, LONDON,
September 28, 1904.

THE popularity of the Queen's Hall promenade concerts continues unabated, and the season which is now in progress is likely to prove quite as successful as any of its predecessors. An exceptional interest has been attached to it because it has given us a chance to hear and judge the new Queen's Hall orchestra. As readers of THE MUSICAL COURIER will probably remember, Mr. Wood recently found it necessary to insert a clause in the agreements, which he made with members of his band, to the effect that they should not be allowed to accept any engagements which might clash with their duties at Queen's Hall, and, by way of setting a good example to his bandsmen, he himself cancelled many very important engagements which he had made for the year. As was only to be expected, many of the members of his old band found themselves unable to accept the new terms and resigned their positions forthwith. Pessimists indulged in the gloomiest forebodings concerning the future of the Queen's Hall combination, prophesying that many months, if not years, must elapse before Mr. Wood could bring his new band up to anything like the pitch of perfection attained by the old. He has, however, triumphantly proved the wisdom of his resolution. From the very first concert, which took place at the beginning of August, he showed that he had collected the material for a first class orchestra, and, though there was much perceptible roughness in the earlier performances, the new players have shaken together well, and the band is now very nearly, if not quite, as good as ever it was.

It is not in the least necessary to discuss the concerts in detail, for they have principally been composed of music of a thoroughly familiar type. It need hardly be said that they have all reached a very high artistic level, for Mr. Wood never includes anything in his programs which has not a distinct musical value. The names of Beethoven, Wagner, Brahms, Mozart, Tchaikowsky and Bach figure largely in them, while an overture by Rossini or Auber is occasionally thrown in by way of light relief.

The educational value of such concerts is, of course, inestimable. If the programs are occasionally as variegated as Joseph's coat, they never contain anything that is not very well worth hearing, and Mr. Wood can congratulate himself on the fact that he has done more to popularize good music than any other man in England. The promenade concerts, too, serve another very useful purpose, for they give the young English composers a chance of making their voices heard in the land. Every week at least one and often two or three novelties by native writers are produced at the Queen's Hall, and such young men as Cyril Scott, Josef Holbrooke, Norman O'Neil and York Bowen have to thank Mr. Wood that they are now not without honor in their own country. Of course these novelties are of variable value, and not all of them are likely to live. But they generally have something to commend them, and it is, at any rate, good that our younger writers should know that their works have a chance of being performed. One or two of them, in particular, such as Norman O'Neil's ballad, "The Ride of Death," and York Bowen's piano concerto, are of exceptional interest, and certainly deserved a better fate than to languish in their composers' desks. Mr. O'Neil's ballad is a most picturesque and effective piece of work in which the grim horror of the words is most faithfully reproduced in the orchestral accompaniment. Mr. Bowen's concerto, if not remarkably original—one hardly, of course, looks for striking originality in the music of a composer of twenty—is full of good ideas, which are treated with a conciseness that might very well be imitated by other composers of the younger school.

Cyril Scott's orchestral rhapsody, which was produced a week or so ago, was rather disappointing in the light of some of that young gentleman's other achievements. Mr. Scott is the victim of a theory that no music ought to contain anything approaching a close or a half close. He is also subject to bad attacks of Welt-Schmerz. He evidently wrote this new work at a time when he was yearning terribly, and the combination of this, with the entire absence of anything approaching a definite tonality, makes the music a little trying to the nerves. Mr. Walthew's

new caprice impromptu for violin and orchestra, the latest of the English novelties, is a saner and more acceptable work. This young composer has always shown himself to have plenty of ideas of his own, which he knows how to get down on paper clearly and succinctly. The work is simple without being commonplace, and it was well played by John Saunders.

The soloists at the concerts have been in many cases of the first order. Such singers as Miss Wetherby, Miss Maud Perceval Allen, Gervase Elwes and Frederic Austin have frequently appeared. The pianists have included Miss Mathilde and Miss Adela Verne, Herbert Fryer and Egon Petri, and the violinists Henri Verbrugghen, who has been leading the orchestra temporarily, and John Saunders. All these artists have made names for themselves in London, and their merit is quite beyond question.

So far, only two of the autumn festivals have taken place, those of Gloucester and Cardiff. The attendances at some of the Gloucester concerts were a little disappointing, for, though the performance of Elgar's "Apostles" drew an enormous audience, the public scarcely extended the same measure of support to some of the miscellaneous programs, in spite of their interest and the real excellence of the performances. The Gloucester choir is an admirable body of performers, and Mr. Brewer, the conductor, is to be congratulated on the fruits which his labors have borne. The "Apostles" is an intricate work and taxes the powers of any chorus. The Gloucester singers came out of the ordeal with flying colors, for the performance was as good as any other that has been heard in this country. Throughout the whole festival, indeed, they covered themselves with glory, and sang with an intelligence and spirit which did them infinite credit.

The two most important novelties of the week were Sir Hubert Parry's oratorio, "The Love that Casteth Out Fear," and Granville Bantock's rhapsody for chorus and orchestra, "The Time Spirit." Sir Hubert Parry's oratorio is, as was only to be expected, a sincere and thoughtful piece of work, but there is not much in its pages that could possibly be called inspired. It is sane, broad and lofty in aim, and it is full of real religious feeling. But in spite of one or two innovations, such as the invisible semi-chorus, which is made to utter the words of God, it contains nothing that is at all fresh. The lines that Sir Hubert Parry has followed are thoroughly familiar. Granville Bantock, on the other hand, certainly breaks fresh ground in his rhapsody. Unlike Sir Hubert Parry, he is a composer of the most modern school and a disciple of Richard Strauss. His music is picturesque and unconventional, and, though he uses all the latest resources of modern music, he does not succumb to the temptation to exaggerate. We ought to have an opportunity of hearing his rhapsody here before very long, for it certainly deserves a London performance.

At Cardiff the programs were principally composed of old, familiar friends, The "Elijah," the "Hymn of Praise,"

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Verdi's "Requiem" and Beethoven's "Seventh" symphony were all given splendid performances under Dr. Cowen's conductorship, for the chorus is fine though a little weak in the basses, and the orchestra was largely composed of members of the Philharmonic. The novelties were not many, but at least two of them are likely to be heard again. Arthur Herve's "In the East" overture is quite one of the best things that this exceedingly talented composer has done up to the present. His great gift for scoring, which is always obvious in everything that he writes, is even more in evidence than usual here. Many composers, when they are called upon to introduce Oriental color, are apt to overstep the bounds of perfect taste and apply it, so to speak, with a mop. Mr. Herve, however, is a perfect artist, and while the Oriental atmosphere is perfectly suggested, his music remains sound and rational stuff, such as everyone can enjoy. The other important novelty was Edward German's Welsh rhapsody, and this again is infinitely better than anything that its composer has achieved for many years. Mr. German has taken four Welsh melodies, one of them being the famous "Men of Harlech," and has treated them with a skill which is beyond all praise. The new rhapsody is a genuine work of art. It was received with an enthusiasm which it certainly deserved to the full.

ZARATHUSTRA.

LONDON NOTES.

The full programs for the forthcoming season of the Queen's Hall Symphony concerts, conducted by H. J. Wood, have now been issued. It is much to be regretted that the negotiations for the production of Richard Strauss' "Domestic" symphony have fallen through in consequence of Dr. Strauss being unable to accept any of the dates offered him. His symphonic poem, "Don Quixote," too, which was originally announced, has been replaced by "Heldenleben," in response to many requests. That the latter should be performed is eminently satisfactory, but it is a great pity that "Don Quixote" should not also be given, as it has only been heard once in London, and the impression it created will not be forgotten. The programs, are, on the whole, very interesting. If anything they err on the side of brevity, each concert being timed to last one hour and three-quarters. The first concert will take place on October 29. Raul Pugno will play Mozart's concerto No. 8 in D minor, and the program will further consist of the introduction and funeral march from Elgar's incidental music to "Granville and Diarmid," Tchaikovsky's "Manfred," and Weber's overture to "Oberon."

The excellent orchestral concerts given by B. Hollander in the Kensington Town Hall last season were greatly ap-

preciated. Three more concerts have been arranged to take place on October 12, November 9 and December 7. The program of the first concert will include Beethoven's symphony in B flat, B. Hollander's violin concerto, played by Miss Jeanne Levine; Chopin's piano concerto in E minor, played by Miss Anna Fyshe, her first appearance in London, and Dvorák's "Slavonic Dances."

The Royal Choral Society's season at the Albert Hall will commence on November 10 with "Elijah." Coleridge-Taylor's "Hiawatha" will be given on December 1, and "Messiah" on January 2 and on Good Friday; Sir Alexander Mackenzie's Leeds cantata, "The Witch's Daughter," and Berlioz's "Faust" on February 16; Elgar's "The Apostles" on March 8; "Acis and Galatea" and the "Ode on St. Cecilia's Day" on March 30. The following will be the principal vocalists: Mme. Suzanne Adams, Madame Sobrinho, Miss Evangeline Florence, Miss Agnes Nicholls, Madame De Vere, Mme. Kirkby Lunn, Mme. Clara Butt, Miss Ada Crossley, William Green, John Harrison, Kennerley Rumford, Andrew Black, Watkin Mills and F. Davies.

The autumn opera season at Covent Garden, particulars of which have already been given, will be under the direction of Henry Russell. The following vocalists, among others, have been engaged: Messrs. Caruso, Anselmi, Vignas and Dani (tenors); Messrs. Sammarco, Amati and Arimondi (baritones and bass); Mesdames Giachetti, Tetrassini and Alice Neilsen (sopranos), and Mlle. De Cisneros (contralto).

The Leeds Musical Festival will take place on October 5, 6, 7 and 8. The orchestral rehearsals are being held in London this week in the concert hall of the Royal College of Music, and the full rehearsals in the Leeds Town Hall on September 30, October 1, 3 and 4. The novelties to be performed are Sir Alexander Mackenzie's cantata, "The Witch's Daughter," Dr. Walford Davies' "Everyman," Dr. Charles Wood's "A Ballad of Dundee," Josef Holbrooke's "Queen Mab," for orchestra and chorus, and Sir Charles Stanford's new violin concerto (played by Fritz Kreisler), and "Five Songs of the Sea," with chorus. Otherwise the programs do not strike one as having been altogether happily chosen. "Elijah" and "The Golden Legend" each take up a program, the latter being supplemented by Handel's "Sixth Chandos Anthem." It might have been imagined that less familiar works of equal interest could easily have been discovered. The mournful character of one program, when Brahms' "Song of Destiny" is succeeded by Richard Strauss' "Death and Transfiguration," is not calculated to

raise the spirits. The festival will be conducted by Sir Charles Stanford.

The well known winter symphony concerts in Bourne-mouth, under the direction of Dan Godfrey, are to be resumed on October 6. The conductor is unfortunately obliged to state that the unsatisfactory attendances when the concerts were held twice a week have caused him and the committee to decide on reducing the symphony concerts from two to one weekly. This is a pity. On the other hand, Mr. Godfrey promises many highly interesting performances. It will be sufficient to say that he purposes giving the "Tod und Verklärung" and "Till Eulenspiegel" of Richard Strauss, in order to convey an idea of the capabilities of his orchestra.

Elgar's "The Dream of Gerontius" is to be performed in Brussels in the course of the coming season.

Fritz Kreisler has returned to England from Switzerland to fulfill many important engagements in this country. He will leave for America in December.

THE OLIVE MEAD QUARTET.

ANY engagements have been booked for the Olive Mead String Quartet. The success made in the first season (last year) by this interesting organization is matter that has called forth congratulations in many places. The fact that the artists are young women makes the success all the more remarkable, because in the past it has been harder for the better half of humanity to win recognition in any art or science hitherto monopolized by men. There are some great women violinists, but a first class string quartet of women players did not before exist in this country.

This season the Olive Mead String Quartet will give three concerts at Mendelssohn Hall, New York. January 5 is the date of the first concert. The other two will be held later in the season. The quartet is to give two concerts at Potter Hall, Boston. There are some private engagements, and tours are to be made from time to time.

Madame Harmon's Solo Admired.

SUNDAY, October 2, Mme. Bertha Harmon sang at both services at Calvary Methodist Episcopal Church, 129th street and Seventh avenue. Her solo in the evening, "Hear Ye, O Israel," was beautifully sung. After the benediction many in the congregation commented on the beauty and sympathy of the soprano's voice.

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JULIAN EDWARDS.

It is somewhat odd yet true that the writing of a comic opera is very serious business. The composer of successful comic operas have been serious, thoughtful, well equipped musicians, full of ideas, and possessing the art to express them felicitously. It was not a matter for astonishment, therefore, when it was decided to have a comic opera written especially for Madame Schumann-Heink (a work which would afford her a vehicle for the exploitation of her extraordinary powers as a lyric artist) that Julian Edwards should have been chosen to write it. It was readily conceded that a better equipped composer than he could not be found, and the work was committed to him with the confident expectation that it would be well done. Mr. Edwards' exceptional equipment was due in part to the experience he had gained while producing his earlier works, both comic and grand, not forgetting his long practical training before writing them, his natural gifts of melody and harmony, his intimate knowledge of music of all ages and styles, and his dramatic instincts, the latter fostered by a wide range of study of the dramatists, ancient and modern. He nevertheless approached this new undertaking even more seriously than was his wont when about to begin any similar work, notwithstanding the encouragement he had received from the fact that several of his operas had been so successful as to become perennials instead of annuals, as is usually the case with most so called comic operas.

Poor, maltreated "comic opera," so often either reviled and despised, or altogether ignored by the unthinking musicians now, was not beneath the notice of some of the greatest, and to quote merely three illustrious examples, Mozart, Rossini and Wagner, who reveled in it, will suffice to prove that comic opera need not be vulgar opera.

It is a matter of regret that so many worthless productions should have been permitted to masquerade under this title, and it is deplorable, too, that those critics who are always crying out for something better, do not recognize and support any essay at improvement thereon, instead of caring at and magnifying every defect the attempt may contain.

Tragedy does not appeal to the theatre going public, which seeks recreation and pleasure, and does not desire to be reminded of the trials and tribulations of life. To those of Mme. Schumann-Heink's admirers who have seen her play in "Fledermaus," "Mikado" and other comic parts too numerous to mention here, parts which made her so popular, so idolized by those who have had the good fortune of hearing her in them, it is not surprising that she should have striven to make her audiences laugh once again in comic opera in place of thrilling them in grand opera, however strange it may be to those who have only heard her in tragic roles, and who can hardly reconcile themselves to her departure therefrom for lighter ones.

Still it will easily be understood why Mr. Edwards for

some years would not listen to her proposal that he should write a comic opera for her. The idea was positively startling in its novelty.

When she at length persuaded him that the venture would not be derogatory to an artist even of her high standing, and that, on the contrary, she would be doing good service in raising a form of art which, although it had fallen so low, still gave enjoyment to many who never attend grand opera, he consented.

There are some, like Mr. Edwards himself, who would prefer that the music of "Love's Lottery" be on a higher plane, but they are but few, and to satisfy them would mean keeping away the paying public. No grand opera, though cast as a genuine "all star" one, could fill the Metropolitan Opera House nightly for one week even, and to insure a successful season of forty weeks an opera must not be written above the heads of the great majority.

How shrewdly the composer has performed his share of this task, how skillfully he has avoided boring those who either begin to squirm on their seats or lean back in their chairs when they hear the prelude to a sentimental number, while not offending others who prefer music that is not all jingle and rhythm, only an unbiased musical expert, sufficiently interested to examine the score of this paltry comic opera, can really discover.

A Sensible View.

COMMENTING on the findings of the Catholic church music commission, which recently reported to Archbishop Farley in New York, the Buffalo Sunday News says most aptly:

Music in Catholic churches was discussed at considerable length during the past week both by the general public and by the press. The announcements of the findings of the New York commission caused a flutter in many musical circles. But after all, there was very little in the announced rules relating to the music itself that has not been observed by first class choirs in the past. The great difficulty of the past, as it will be of the future, is to secure a first class choir, a competent musical organist and director, equipped in the knowledge of what constitutes devotional and artistic church music, and qualified to direct and plan its performance. When that difficulty can be overcome there will be no need of forbidding the adaptations of sacred words to profane tunes, the use of music which interpolates rests between the parts of a word, the unnecessary repetition of words, the use of music that does not express in style the text, &c.

These faults are inartistic and are not permitted by the competent organist or director under any circumstances.

But it must be allowed that prominent churches do not always conform to the artistic, hence the necessity for rules, probably; but neither do prominent churches always engage competent directors, and again the necessity for prohibitions. The commission on church music for New York city was composed of Fathers J. H. McGean, J. F. Driscoll, Anthony Lammell, John A. Kellner, Joseph Bruneau, John J. Hughes and J. B. Young, and the organists James Ungerer, E. S. Hurley and B. E. Johnston. The musical public in general would have been much more satisfied had the names of such artistic musicians as Gaston Dethier and Bruno Oscar Klein, for instance, been included in the list of organists.

Ernest Schelling, who will tour the United States this season, gave a series of piano recitals in South America during the summer just over.

THE NINA DAVID CONCERT.

ROBERT GRAU announced yesterday the program for the concert which will introduce the coloratura soprano Mme. Nina David at Carnegie Hall, Monday evening, October 24. The program is as follows:

Overture, Tannhäuser.....	Wagner
New York Symphony Orchestra.	
Aria, Mon cœur s'ouvre à ta voix (Samson et Delila).....	Saint-Saëns
Miss Elaine de Sellem.	
Concert Variations.....	Anton Hegner
Anton Hegner.	
Recitativo ed aria, Infelice sconsolata (The Magic Flute).....	Mozart
Concerto, G minor.....	Max Bruch
Maurice Kaufmann.	
Ase's Death.....	Grieg
In the Hall of the Mountain King (from Peer Gynt Suite).....	Grieg
New York Symphony Orchestra.	
Aria, Lend Me Your Aid (Queen of Sheba).....	Gounod
George W. Jenkins.	
Chants Russes (Lento du Concerto, op. 29).....	Lalo
Dance of the Fairies.....	Popper
Anton Hegner.	
Charmant Oiseau (La Perle du Bresil).....	F. David
With flute obligato—Edwin A. Franklin.	
Mme. Nina David.	
Duet from Il Trovatore.....	Verdi
Miss De Sellem and Mr. Jenkins.	
Cortege de Bacchus (ballet Sylvia).....	Delibes
New York Symphony Orchestra.	
Conductor—Rudolph von Scarpa.	

The Marquis De Souza at the Fair.

ONE of the most brilliant events at the St. Louis Exposition week before last was the concert in the Brazilian Pavilion. The Marquis de Souza, the Portuguese baritone, proved the great attraction of the day. His singing created a whirlwind of applause. If this statement seems extravagant, the following criticism shows that it is justifiable:

A large and representative audience listened to a delightful concert yesterday afternoon at the Brazilian Pavilion, by M. Dom Francisco de Souza de Coutinho, of Portugal, assisted by a number of prominent vocalists and the members of the choir of St. Xavier's Church. The program was an exceedingly brilliant one, and, as usual, Dom de Souza took his audience by storm, "bravos" and encores greeting every number. Among his selections were "Les Rameaux," in which the choir sang the chorus; Verdi's "Otello" and "Penser à Vous," by Hall; "Triumphal March," with its delightful refrain; Gounod's "Terzette;" "American Heroes," by Buzzi Peccia, and probably the most delightful of all, the Toreador Song, from "Carmen."—The St. Louis Globe-Democrat, October 2, 1904.

Here is another extract referring to De Souza's singing at a previous reception in the same building:

Yesterday afternoon at the reception in the Brazilian Building at the World's Fair a large number of society women were present and enjoyed the musical treat that was part of the afternoon's entertainment. The splendid voice of the Marquis de Souza, the Portuguese singer, was heard for the first time by many present, and an ovation was given him. He sang first a selection from "Faust," and in answer to an encore gave the thrilling song from "Carmen," "The Toreador." Mlle. Hofam also sang a couple of songs very pleasingly.—The St. Louis Republic, September 21, 1904.

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BROOKLYN.

WELL, the programs are being prepared. Here is the first for the opening concert by the Brooklyn Institute, Thursday evening, October 20:

Quartet, selected.....
Miss Rio, Miss Spencer, Mr. Van York and Dr. Duft.
Love Me or Not.....Secchi
The Little Irish Girl.....Lohr
Dr. Duft.
Songs My Mother Taught Me.....Dvorak
The Lass with the Delicate Air.....Old English
Spring Song.....Becker
Miss Rio.
Longing.....Schlesinger
Gae to Sleep.....Fisher
Bolero.....Arditi
Miss Spencer.
The Rose.....Noel Johnson
The River and the Sea.....Noel Johnson
Onaway, Awake, Beloved.....Cowen
Mr. Van York.
Duet, Angelus.....Chaminade
Miss Spencer and Dr. Duft.

"In Fairyland," a song cycle by R. Orlando Morgan, to be sung by Miss Anita Rio, soprano; Miss Janet Spencer, contralto; Theodore van York, tenor, and Dr. Carl E. Duft, basso.

Dr. and Mrs. William E. Beardsley and their daughter Constance returned about the middle of September from an extended Western tour, including a trip through the Yellowstone Park and visits to Denver and the Fair at St. Louis. As announced in THE MUSICAL COURIER Wednesday of last week, Mrs. Beardsley will teach at Carnegie Hall this season. Tuesdays and Fridays are to be her days in Manhattan.

More than 100 members of the Brooklyn Arion, accompanied by their wives, went on a four days' excursion to Harvey's Lake, near Wilkesbarre, Pa., last week. It seems that these Arionites are having more than their share of holidays. Some six weeks ago the club sent a delegation to the St. Louis Fair, and the annual prospectus gives other interesting outings by land and water.

Carl Venth, the violinist, teacher and composer, begins his first term at the Venth Violin School with the largest classes of pupils in his long eventful career as instructor. Another indication of prosperity.

John Sutphin Broach, organist of the Bushwick Avenue Congregational Church, died on October 3. He was

twenty-eight years old and as a teacher had made some reputation in the Bushwick and Stuyvesant Heights sections.

Mrs. Camden C. Dike presided at the first meeting of the Association for Promoting the Foundation and Endowment of a University of Music in Brooklyn. A committee to secure a building was appointed, with Mrs. Dike as chairman, and Miss Packer, Mrs. Isaac H. Cary, Mrs. Francis H. Southwick and Mrs. Hiram R. Steele as associates. The instruction committee includes Mrs. William S. Packer, chairman, and Mrs. J. H. Recknagle, Mrs. George Notman, Mrs. Henry I. Judson and Miss Sallie A. Ingalls. Mrs. Cynthia Westover Allen is chairman of the press committee, and the other members are Miss E. Grace Wood and Miss Elizabeth McKeon. A reception committee, made up of Mrs. I. Sherwood Coffin, Mrs. C. Frederick Stohlman, Mrs. Wilford Watters, Mrs. Charles Merritt Field, Mrs. Darwin J. Meserole and Mrs. Frank Reynolds is arranging the details of a reception for Mme. Aurelia Jaeger, who is to be head of the vocal department. Meetings are held at the Packer residence, 2 Grace court. The new university expects to be ready for pupils early in November.

The "Sir Edward" Hoax.

(From the Springfield Republican.)

THE MUSICAL COURIER now confesses that it invented that remarkably prophetic story of Sir Edward Elgar, which was widely circulated a year ago—when the composer of "The Dream of Gerontius" had not yet been knighted:

"Why do I often hear you called 'Sir Edward'?" asked an acquaintance of Edward Elgar, the well known English composer. "That story dates far back, and is a joke on me, I am afraid," answered Elgar; it dates back to the time when I was an ignorant little country lad and went up to school from Broadheath to Worcester. When I came into the classroom the teacher asked me: 'What is your name?' 'Edward Elgar,' I replied tersely. 'Add the sir,' reprimanded the teacher sharply. 'Sir Edward Elgar,' I corrected. Ever since that day all my old school friends call me 'Sir.'"

It was no doubt the circulation of this profitable tale which suggested to royalty that a deserving musician still lacked a title.

Prof. Arthur Nikisch has been engaged by the Hamburg Opera to direct some performances (end of October) of "Meistersinger" and "Merry Wives of Windsor."

In The Hague they heard Puccini's "Tosca" for the first time on October 1.

SUPPLEMENTARY EXAMINATIONS

AT THE NATIONAL CONSERVATORY.

SUPPLEMENTARY entrance examinations will be held at the National Conservatory of Music of America, 128 East Seventeenth street, Saturday, October 22 (Liszt's birthday), from 10 a. m. to 12 m. and 2 to 4 p. m. Distinguished members of the artistic faculty will direct all the examinations and Mrs. Jeannette M. Thurber, the founder and president, will personally see parents and guardians and certain students who may desire interviews with her.

Rafael Joseffy and Miss Adele Margulies have raised the standard of the piano department to a plane of excellence surpassed by no other school of music. Leopold Lichtenberg and Leo Schulz, as first teachers of violin and violoncello, have shown equal skill in the training of the string classes. Henry T. Finck, as lecturer on musical history; Max Spicker, as head of the theory department, and Charles Heinroth, as principal instructor of the organ, have all contributed their best powers in educating students to become thorough musicians.

The orchestral class, under the direction of Mr. Schulz, has begun rehearsals and after the new addition at the conclusion of the examination next week the program for the first concert will be studied.

And now for the singing department, and more especially this year the opera class. Eugene Dufriche, the celebrated operatic baritone, begins his third year as head of the singing department and the opera class. This year S. Camillo Engel will be associated with M. Dufriche. Young men and women who know something about singing and possess some dramatic talent will be admitted to this class after passing the required examination. The tuition fee is the nominal sum of \$50 for the season of 1904 and 1905.

The name of M. Dufriche ought to be a sufficient guarantee of the artistic work pupils in the opera class will be expected to perform. For nine years M. Dufriche has been a member of the Grand Opera Company at the Metropolitan Opera House. He achieved a brilliant reputation in Europe before he was engaged to come to the United States. In Paris, where he was born, M. Dufriche won a first prize and other honors at the Paris Conservatory. In many roles he has had triumphs in Paris and other Continental cities. M. Dufriche created the role of Zuniga in "Carmen," a part that he has sung often at the Metropolitan Opera House. His long experience on the operatic stage, combined with his cultivated mind and rare gifts as a teacher, cannot fail to inspire his pupils. The famous opera singers who have studied repertory with M. Dufriche are honest enough to attribute a share of their success to his scholarly "coaching" and influence.

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DAVENPORT.

DAVENPORT, Ia., October 5, 1904.

ST. KATHERINE'S School for Girls, which began its twenty-first year on September 22, offers, aside from academic courses, its usual strong music department. The music faculty this year consists of Miss Kaethe Huettig, piano; Miss Frances Elthea Browning, assistant for the piano, and Miss Louise St. John Westervelt, in charge of the vocal music. Violin pupils are given opportunity to study with several excellent teachers not officially connected with the school.

On September 12 and 13 three members of the faculty of Power College were heard in a short recital, which, though it had been announced for two evenings only, was repeated in order to accommodate those who could not gain admission on either of the first nights. The program was presented by Miss Weber, pianist; Miss Larkin, reader, and Mr. Lamprecht, violinist.

Miss Pauline Woltmann, the contralto, who has been living in Boston in recent years, is to be married in her Rock Island home next Monday. She will wed a Chicago man, Franz H. Brandt, and will henceforth make her home in that city, where she is to continue her professional career as Mrs. Pauline Woltmann-Brandt, under the Beach management.

Yesterday evening a somewhat unusual recital was given by Rudolph Toll, a clarinetist, from Boston, who is here on a visit. That instrument is rarely heard in solo work, owing, no doubt, to the lack of interest which it can create when heard alone. Mr. Toll is a skillful player, however, and must be an invaluable member of the Boston Municipal Orchestra, to which he belongs. He was assisted last evening by Mrs. Bruning-Starbuck, piano; Miss Pauline Woltmann, mezzo contralto; Hugo Toll, violin, and Alfred Muller, violoncello. The concert was of peculiar interest, as it offered the last opportunity for some time of hearing Miss Woltmann, the charming singer, who will leave next week for Chicago. Her songs last night were the following, with Mrs. White's arrangement of "Pippa Passes" added for an encore:

Songs—
Er Ist's, op. 79, No. 24.....Schumann
Prometheus, Nachlass Lfg. 47.....Schubert
All Mein Gedanken, op. 21, No. 1.....R. Strauss
Heimliche Aufforderung, op. 27, No. 3.....R. Strauss
Songs—
Thou Art to Me.....Chadwick
Deserted.....MacDowell
Fallih, Fallah!.....Van der Stucken

Master John Swiney, a young choir boy, who has gained some reputation in the State because of his remarkably sweet soprano voice, is in St. Louis this week, where he has been engaged for several concerts in the Iowa State Building at the Fair.

CAMPANARI HIMSELF AGAIN.

LEANDRO CAMPANARI, famous as conductor as well as a vocal instructor, who, on his return last spring from San Francisco, was taken suddenly with a very serious attack of appendicitis, from which he recovered after a successful operation by Dr. Fannoni, of



LEANDRO CAMPANARI.

this city, is at present in Milan. The picture shows Mr. Campanari in the beautiful country surrounding Milan. He has fully recovered and will return to the United States during the present month.

Irma Saenger-Sethe.

AMONG the concertizing violinists Madame Saenger-Sethe takes high rank. She grasps the contents of a work with rare and vivid insight, and with her great virtuosity and her genuine artistic temperament she can disclose to her listeners the most hidden treasures of art. She played the Vieuxtemps concerto best, although her interpretation of the Mozart was a rare treat. Parts of the Tchaikowsky concerto, too, were grand.—Allgemeine Musikalische Rundschau.

Madame Roderick's Recitals.

MME. EMMA RODERICK, the distinguished teacher of singing, will give a series of pupils' recitals at her residence studio, 312 West Eighty-first street, during the coming season. Among the pupils who are to sing are Mrs. E. E. Hand, Miss Victoria Haas, Miss Caroline Polhamus and Miss Backus.

AMERICAN INSTITUTE

OF APPLIED MUSIC.

THE popularity of Paul Savage was attested by the attendance at the recital given by him and three of his pupils, Mrs. Ruby Cutter Savage, Miss Margaret Roche and Walter G. Barker, at the American Institute of Applied Music, with which Mr. Savage is connected, on the evening of October 4. The program was one that well repaid the audience, the selections being varied and well suited to the voices of the singers. Mr. Savage in his singing gave renewed evidences of being master of his art, and the work of his pupils testified to his ability as a teacher. Miss Roche has a voice under excellent control, and Mr. Barker's work was equally effective in its way. Mrs. Savage sang several numbers in her usual brilliant style. There were present all the members of the faculty of the school, which has been enriched this year by the addition of several teachers of distinguished reputation and experience. This being the first recital, an opportunity was offered for a reunion of the old friends of the institute and the greeting of new ones.

The following program was presented:

Aus Meinen Grossen Schmerzen.....Franz
Mädchen Mit Dem Roten Mündchen.....Franz
Feldensamkeit.....Brahms
Paul Savage.
Quis Est Homo, from Stabat Mater, duet.....Rossini
Mrs. Savage and Miss Roche.
Still Wie die Nacht.....Bohm
Es War Ein Traum.....Lassen
Mr. Barker.
Che Faro Senza Euridice, from Orpheus.....Gluck
Miss Margaret E. Roche.
Amarilli.....Caccini
Embarquez-Vous.....Godard
Dear Love, When in Thine Arms.....Chadwick
Turn Ye to Me.....Old Scotch
Paul Savage.
Primavera.....J. Strauss
Mrs. Ruby Cutter Savage.
Night Hymn at Sea, duet.....Goring Thomas
Miss Roche and Mr. Savage.

J. Fred Wolle in Oyster Bay.

THE following criticism of an organ recital in Oyster Bay, L. I., by J. Fred Wolle appeared in the Oyster Bay Pilot, September 30, 1904:

J. Fred Wolle, of Bethlehem, Pa., at the organ recital in St. Paul's M. E. Church last Wednesday evening, proved a revelation to the large company assembled to hear him. His selections were from Bach, Kroege, Wagner, Thiele and other noted composers. Mr. Wolle was greatly delighted with the organ, one recently installed, which, he said, was surpassingly rich in tone and afforded him unusual pleasure in his performance. The recital surpassed that of any ever given here, and Professor Wolle received an ovation.

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New York Recitals:

Tuesday, November 8
Monday, November 14
Saturday, November 19

Boston Recitals:

Thursday, November 10
Thursday, November 17
Monday, November 21

Chicago Recitals:

Friday, December 9
Wednesday, December 14
Sunday, December 18

Orchestra Dates:

Boston Symphony, October 28, 29; November 2, 3, 4
Philadelphia Symphony, Dec. 2, 3; Cincinnati Symphony, Dec. 16, 17
Indianapolis Symphony, Dec. 12, 13; Chicago Symphony, Jan. 6, 7, 1905

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BALDWIN PIANO USED.

BUFFALO.

No. 226 W. Utica Street,
Buffalo, October 7, 1904.

THE Orpheus Society is to be congratulated upon the success resulting from its recent election of officers. Through the efficiency of William P. Luedeke, assistant cashier of the German Bank, who has been elected president, forty-one new members have been enrolled, besides one life member paying \$200. Thus the prospects for excellent work musically are assured by the infusion of fresh enthusiasm. Rehearsals are frequent, with an average attendance of seventy-five, and it is declared on good authority that the Orpheus concerts are to surpass all previous ones here. Adolf Finck is chairman of the music committee. With such an earnest trio as Luedeke, Finck and Conductor Schorcht to stimulate and encourage the well trained male chorus, we may look forward with eagerness to the first Orpheus concert of this season, which will be given on the evening of December 5.

Madame Brazzi-Pratt has returned from her summer home at Brattleboro, Vt., and is again at the Lenox.

Mrs. George J. Sicard has leased her North street home and opened her studio for piano instruction at the Vendome, Elmwood avenue. Buffalonians have always been proud of Mrs. Sicard's skill as a musician, and her many friends wish her every success in this, a new venture.

W. S. Waith, organist of the First Church (Presbyterian), has returned from his summer vacation trip, spent in Europe, and will resume his teaching of music in his studio, on North Pearl street. Mr. Waith is one of Buffalo's finest organists and his quartet choir does as perfect ensemble work as one can find in the metropolis. Each member is an artist, and all are in demand for concert as well as church work.

Mrs. Evelyn Choate (who is not only a fine pianist, one of Siloti's best, but an indefatigable student of music as well) went abroad in May to increase her knowledge of her profession by special study in Berlin. Mrs. Choate

also visited Bayreuth and made an exhaustive study of "The Cycle of the Ring." It is rumored that Buffalo audiences will be favored this winter with her scholarly exposition of Wagner themes. Mrs. Choate has returned to her native city much benefited in health and full of enthusiasm concerning the work she has planned for the season.

On Tuesday night a concert was given at the Lafayette Presbyterian Church, Elmwood avenue, by the new organist, George Carter, formerly of Olean, assisted by Mrs. Florice Chase. The latter is the beautiful soprano who created such an impression at one of the June concerts during the convention of the N. Y. M. T. A. at Niagara Falls. Miss Chase possesses a superlatively good voice and great personal charm.

As usual at this season, Harry J. Fellows is almost too busy to find any leisure. His vocal classes are large and his church choir rehearsals frequent. The Delaware Avenue Baptist Church Choir, under his direction, with the able assistance of William J. Gomph at the organ, is without doubt the best in the city. Last Sunday night "Gallia" was sung, with Miss Eleanor J. Holman as soloist. Miss Holman is an uncommonly fine looking girl, whose face is eloquent of the artistic temperament, which is admirably expressed in her clear, birdlike notes. Her voice is flexible and her diction good. Its sympathetic quality appeals to the listener's heart, and this is especially true of Mr. Fellows, whose rich tenor is so satisfying one wishes he might be heard more frequently as a soloist. Miss Holman is succeeding finely as assistant vocal teacher at the Fellows studio, 1009 Delaware avenue. Mrs. Laura D. Minehan was also one of the soloists on Sunday night, her special solo being a composition of Meitzke entitled "How Long Wilt Thou Forget Me?" Mrs. Minehan has been recognized for some years as one of the best contralto singers in this city, possessing dramatic gifts of a high order. I had the pleasure today of hearing Mr. Fellows' new quartet practicing the second act of "Martha," which will be given later on in various nearby towns and cities of this State. The first half of each evening's program will be miscellaneous, the other half the second act from "Martha" in costume, with excerpts from other operas. This particular quartet does fine con-

certed work, the parts are so admirably balanced. Miss Holman is soprano, Mrs. Minehan alto, Mr. Fellows lyric tenor, Gilbert Penn bass. The cities which have engaged this excellent corps of singers are anticipating a treat, and it is a foregone conclusion that their expectations will be fully realized, for each singer is an artist.

William J. Gomph, whose work at the Pan-American Exposition won worldwide recognition, has again attested his genius and musicianship at the St. Louis World's Fair. He has returned to Buffalo, wearing his new honors with the same unassuming modesty which distinguishes the real artist from the mere dilettante. Mr. Gomph has moved to a new studio on Elmwood, corner of Auburn avenue, and has large and flourishing classes in piano instruction.

King Edward's famous band of sixty-one musicians, the Grenadier or Coldstream Guards, which has been playing for a month at the St. Louis Exposition, will give two concerts here at Convention Hall on Friday afternoon and evening, October 14.

VIRGINIA KEENE.

Rogers to Sing Again at the White House.

FRANCIS ROGERS, the baritone, has returned to the city for the winter season, after a busy summer in New England, during which he gave several public song recitals, filled numerous private musical engagements, and sang the baritone part in the performance of "Fair Ellen," given by the Bar Harbor Choral Society in August. He is now arranging his dates for the season, and will be heard in both oratorio and recital in many of the Eastern cities, as well as in the West. He has just been engaged to open the musical season at the White House with a song recital on the evening of December 8. He will be assisted by Bruno Huhn, of New York. He has already sung once for President Roosevelt, in January, 1903, and also once for President McKinley.

Letters With the Musical Courier.

LETTERS are held at this office addressed to the following named persons:
Mrs. Mary Barre-Carrie, R. A. Augustine, Mrs. Clifton Crawford, Robert Eckhardt, Miss Margaret Wyberley.



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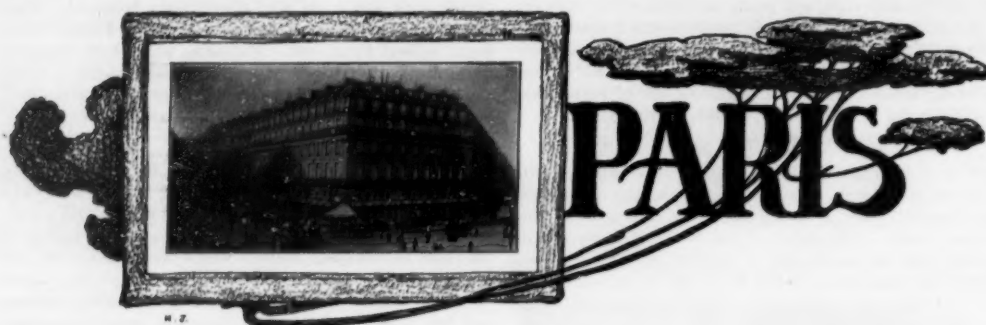
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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS.
September 29, 1904.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Hilde, Paris Correspondent of THE MUSICAL COURIER.]

ON Saturday last a delightful reception and musicale were given by Doctor Palmer and Madame Nevada-Palmer at their home in the Rue Gustave Flaubert. Again the beautiful voices of Miss Mignon Palmer and Miss Kitty McParland were heard to excellent advantage; also the singing of J. J. Castellanos and M. Cogswell. The feature of the program, however, was the exquisite singing of the famed Nevada herself of a group of three songs, besides a duet with her daughter Mignon, in which the perfect blending of their voices betrayed a remarkable family likeness.

Appended herewith is the program in full:

Recitative et Air (Arsace), from Semiramis.....Rossini
Miss Kitty McParland.
Rondel de l'Adieu.....Isidore de Lara
Air from Don Carlos.....Verdi
Montreville Cogswell.
Du bist wie eine Blume.....Chadwick
Chant de Nourrice.....Comte de Fontenailles
Mlle. Mignon Gloria Palmer.
Deuil d'Avril.....Leneveu
Stances de Sappho.....Gounod
Miss Kitty McParland.
Vorrei Morir (in French).....Tosti
J. J. Castellanos.
Cavatine (Lucia di Lammermoor).....Donizetti
Mlle. Mignon Gloria Palmer.
Travenschka.....Tchaikowsky
La Fée aux Châteaux.....Bemberg
Miensteiligkeit.....Schultz
Mme. Emma Nevada.
Duo des Noces de Figaro.....Mozart
Madame Nevada and Mlle. Mignon Palmer.

Among the large and distinguished company present was the editor-in-chief of THE MUSICAL COURIER, Marc A. Blumenberg, with Mrs. Blumenberg, his beautiful and attractive wife, who, by the way, is an accomplished musician, playing the piano very well indeed, and as a singer being gifted with a superb voice, which she cultivated some years ago under Madame Marchesi, but for pleasure only and not professionally. However, in the course of the evening Madame Blumenberg was so insistently urged to sing that she finally yielded to the invitation so overpoweringly persuasive and, seating herself at the piano, she favored the delighted and agreeably surprised listeners with a scene from the opera "Aida," disclosing a fine dramatic

soprano, remarkably true, clear and of ringing quality—being joined in the duet part by Miss McParland and accompanied by enthusiastic applause from the audience.

The above mentioned reception has since been followed by a soirée of theatrical and musical entertainment at the house of Madame Nevada-Palmer, in which the celebrated prima donna and talented daughter Mignon appeared in new roles—Madame Nevada in the light of a graceful dancer, ingeniously manipulated (the light, not the dancer) by Dr. Palmer, and Miss Palmer coming forward as an authoress. The entire evening was a "surprise," of which this is the program:

Scene from La Fiancée du Nil (Fourth act).....
Libretto by Mignon Palmer.
Characters—
Desdella.....Helen Harrow.
Ouarda.....Mignon Palmer.
Air from Salomé.....Massenet
Kitty McParland.
Porcelaine de Saxe—Subject: Shepherdess (Gavotte).....
Germaine Ranney.
The Celebrated Flutist (humorous monologue).....
Maurice Pradère.
A Seville (Spanish dance).....
Helen Harrow.
Algy, from Margate (English comic songs).....
Kitty McParland.
Scenes in India—
Lakmé (Bell Song).....Annie Van Dyk.
Romance.....M. Cogswell.
Hindoue Dance.....Madame Nevada.
Scenes in a Gypsy Camp—
Stealing of a mad girl (Mignon Palmer), who sings Maeterlinck's "Il ont tue trois petites filles. (Music by Keyzer.)
Racconto, from Il Trovatore.....Kitty McParland.
Dances Lumineuses.....Mignon Palmer.
Musical director and accompanist, Richard Hageman.

Norbert Salter, the Strassburg manager, was in Paris and has now left for Budapest. He has arranged to give three festival concerts at Strassburg in May next, to be conducted by Mahler, Strauss and Charpentier. The first is to be a concert for popular attraction, the second of living composers, in which Mahler's "Fifth" symphony will be introduced, and the third a Beethoven night, conducted by Mahler. A young pianist named A. Rubinstein, a native of Warsaw, will début at these concerts.

Mlle. Marguerite Martini, the successful teacher of singing and acting, returned to Paris to resume her professional work earlier than usual this year, owing to the so-

licitations of pupils anxious to take up their studies for the winter. Among these are the sisters Carroll, Miss Clara and Miss Grace, pupils in both singing and dramatic action of Mlle. Martini, who, at the end of October will leave for Bordeaux to make their début in opera in that city.

M. Casabonne, another pupil in voice and action and a baritone at the Opéra Comique, has been engaged at Agen. M. Garnis, a Grand Opéra baritone, pupil in voice and action, has returned from a long tournée. Mme. la Comtesse de Platers, soprano, has been engaged at the Monnaie in Brussels. Miss Farrar, who was Mlle. Martini's pupil in dramatic action during a period of three years, has been re-engaged at the Imperial Opera of Berlin.

Mlle. Yvonne de Tréville, that bright American singer so well liked in France and Russia, has completed a most successful engagement at Vichy, where she sang in the "Barbier de Seville," "Lakmé," "Mignon" and "Hamlet," and also at the Concerts Classiques. In November Mlle. de Tréville begins an engagement at the Royal Opera in Bucharest, and she is also to sing for the music loving queen, Carmen Sylva, during her stay there.

At the Vaudeville Theatre M. Porel has introduced an innovation by having the exact duration of each entr'acte placarded in all parts of the house. The actors are not permitted under any circumstances to overstep the limits allowed them for change of costume, and the audience knows to a minute how long it will have to wait. In the "Trois Anabaptistes" now playing, there are three intervals of thirteen, ten and twelve minutes respectively, and the play, that begins at 8:15, is ended at 11:45.

M. Fidèle Koenig is dead. He died on September 23. For something like thirty years M. Koenig had been the organist of the American Church in the Rue de Berri, where the funeral services were held on the 27th. Fidèle Koenig inherited his musical talent from his father, who, during thirty-three years, was a tenor singer at the Paris Grand Opéra. The deceased was one of the répétiteurs at the Opéra, and, having married an American lady, had quite a large following of American pupils, who came to him for coaching in French grand opera. On behalf of THE MUSICAL COURIER and for himself the writer expresses deep sympathy with the widow.

Yesterday Frank V. Pollock and Mrs. Pollock sailed for New York on the Kaiser Wilhelm der Grosse. Mr. Pollock is a tenor singer of considerable merit, having appeared in opera in Italy and in France, and also with much success as a concert singer in America. He has voice, style and good stage presence.

Mrs. Rollie Borden-Low, who has been spending the summer in Europe, is very enthusiastic over the results of her stay here. Mrs. Borden-Low has formed a large repertory of old and new German songs from Beethoven to Hugo Wolf and Richard Strauss, besides a large list of old French and popular songs of the sixteenth, seventeenth and eighteenth centuries. Mrs. Borden-Low will

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sail for New York with her mother by La Touraine on October 1.

Miss Anita Cecelia Cotter, a young and pretty American singer, also sails with her mother for America on Saturday.

Miss Jane Olmsted, still another American, but a singer on the piano, and a brilliant one, will leave these shores for her native land on Saturday, October 1, by the Holland-America line. Mrs. Olmsted goes with her daughter. In Paris and London Miss Olmsted has played with singular success. She has dash, abandon and any amount of temperament to support her brilliant style. In personal appearance this young artist is a winsome brunette of vivacious manner.

At the Opéra on Monday evening next, Mesdames Bréval and Heglon, both former pupils of Mme. Artôt de Padilla, will make their reappearance in the "Fils de l'Etoile."

Mlle. Lola de Padilla is to appear as soloist at the Philharmonie in Warsaw. This accomplished young artist is also engaged for an extended tournée through Scandinavia, Norway, Sweden, Denmark, &c.

Madame Roger-Mielos will resume her piano teaching the first week in October. Ensemble classes are with M. Lefort, of the Conservatoire, and singing is in charge of M. Louis Charles Bataille.

M. Schürmann, the impresario, informs me that he has arranged for a series of fortnightly concerts to be given at the Vaudeville from January to July next. World famous artists and younger aspirants of extraordinary talent are to be the soloists at these concerts.

M. Ed. Colonne, who went over to America last year to conduct some concerts of the New York Philharmonic Society, will return there for the same purpose in January. M. Camille Chevillard, who was not at liberty to accept such an engagement this year, may see his way clear the coming year and visit America. DELMA-HEIDE.

New Songs by Oley Speaks.

OLEY SPEAKS, the well known basso, who has been spending his summer vacation at his home, in Columbus, Ohio, has just returned to New York to begin his professional work. He is already booked for a number of recitals in the West in November. He will also be heard in Delaware and in Columbus, Ohio. While Mr. Speaks was away on his vacation he composed three songs which are sure to make a hit. They are, "When Stars Are in the Quiet Skies," "Oh, That We Two Were Maying" and "Since We Parted." They will soon be published by the John Church Company.

Stanhope-Wheatcroft Pupils.

THE pupils of the Stanhope-Wheatcroft Dramatic School gave their first matinee at the Garrick Theatre Friday afternoon, October 7.

BOSTON.

Boston, October 6, 1904.

MISS S. MAUDE THOMPSON is in charge of the voice department of the William L. Whitney School during Mr. Whitney's absence. Mr. Whitney is expected back from Florence about November 1.

Wallace Goodrich had charge of the musical part of the services at the dedication of the new Unitarian Church in Fairhaven on Tuesday. The organ is said to be an unusually fine one, and the music was of an elaborate description. The soloists were Miss Lucy Allen, Miss Alice Hoyt, Walter Knowles and Clarence H. Chute, and it is expected that this quartet will compose the choir of this church. Alton B. Paul, of Fairhaven, has been mentioned as the organist, but the matter has not yet been decided.

Oreste Bimboni, who is at the head of the Opera School of the New England Conservatory of Music, has returned from his vacation, which he spent abroad, and is busily engaged with the preliminary work of his department, which will soon be in running order. The conservatory has arranged for a large number of recitals this year, and Jordan Hall will be used by many of the leading artists who will appear here during the winter.

Alvah Glover Salmon is again at his Boston address, and will resume teaching October 27. Mr. Salmon has arranged for ten studio recitals to occur during the coming season, when miscellaneous numbers will be given for the benefit of his pupils; he will also appear extensively in public concerts, with program made up entirely of Russian music—the result of recent investigation and study in Moscow and St. Petersburg.

Everett E. Truette will play at St. Louis on October 16 and 17. Mr. Truette entertained quite extensively at his summer home in Maine during his vacation. His lodge is beautifully situated high up in the mountains, and directly on the border of a lake where hot days are unknown. Mr. Truette is busy at his studio, the number of his pupils being large and the season promising to be extremely busy. There will be as usual special musical services at the church where he is organist during the winter.

Miss Adah Hussey has not returned to town for the season, but comes in for over Sunday for her church work. The attractions of the country are keeping many of the musicians out of town later than usual.

Carl Sobeski will give a series of recitals this winter in Huntington Chambers Hall, introducing at each recital a certain number of his pupils.

Mrs. Alice Bates Rice will give a recital for the Hep-torean Club of Winter Hill on October 8. She will sing

new songs by Strauss, Margaret Lang and Mrs. Beach among others.

The Faelten Pianoforte School announces a series of recitals for the season of 1904-5, to be given in Huntington Chambers Hall. Three of the programs will be given by Carl Faelten, one by Mrs. H. H. A. Beach and one by another distinguished pianist, with whom negotiations are pending. Mrs. Reinhold Faelten will deliver the preliminary remarks at each recital. The first recital of the series will take place on Wednesday evening, October 26, with the following program by Mr. Faelten:

Fantaisie chromatica e Fuga.....J. S. Bach
Sonata, A major, op. 2, No. 2.....Beethoven
Impromptu, op. 29.....Chopin
Nocturne, op. 47, No. 1.....Chopin
Valse, op. 42.....Chopin
Symphonic Studies, op. 13.....Schumann

The Faelten Pianoforte School gave a pupils' recital in Huntington Chambers Hall Wednesday evening, the following students taking part as soloists: Harold Russell, William Keim, J. Bayard Currie, Alma Gerrish, Corinne Guckenberger, Bessie Dunton and Alice S. Gerrish. The program, which was admirably performed, included works by Tchaikowsky, Herz, Von Wilm, H. Cooper, C. Johnson, Merkel, Jensen, Lynes and J. Hofmann. Gladys Adella Copeland played the allegro from the concerto in E flat major by Mozart, assisted by Mrs. Reinhold Faelten, Miss Annie Rule, Miss Grace Burrington, Miss Kathryn Randall and Miss Clara Browning. In addition to the solo works there were two ensemble classes, which performed works by Beethoven and Mozart on several pianos.

Mrs. Margaret Gerry Guckenberger has a studio at Huntington Chambers, where she receives pupils for the voice on Tuesday and Thursday mornings.

Madame Birdsall-Strong will give a series of invitation recitals this winter. She will be assisted by local artists.

Mrs. M. Ingles James has received complimentary letters from many of the leading musicians upon her book, "Scientific Tone Production."

Walter S. Young.

IT is a notorious and lamentable fact that many singing teachers and singers are wholly devoid of musical culture outside the domain of the vocal art. There, however, are some shining exceptions, and the gentleman whose name heads this article is one of them. Mr. Young possesses a pure tenor voice that has been cultivated to an extraordinary degree. He is a scientific and practical voice builder, not a wild theorist and voice breaker. He is a broadly cultivated musician whose knowledge is not restricted to singing. He has written songs of merit. One of the most admired of these is "Thy Parting Kiss," which is soon to be published by Schirmer. He has also composed several sacred and love songs, which will be published later. Mr. Young writes both words and music, and does his own arranging. In his studio in Carnegie Hall he is doing excellent work and turning out some fine singers.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

THE Tuesday Musicales, of Rochester, is entering upon its fifteenth season of work and the third since the delightful entertainment extended to the National Federation at the biennial in May, 1903. That hospitality is its own reward is proved by the spirit of enthusiasm which has ever since prevailed and the hearty co-operation which appeared in all branches of the society's work.

The membership, as in previous years, will consist of active, associate, student and chorus. Active members take part in the programs and vote on the affairs of the club, paying a fee of \$2. Associate members take no part in the programs, have no vote and pay a fee of \$5. Men are admitted to associate membership. Student members must be engaged in the study of music and be recommended by a teacher. They take no part in the programs and have no vote. They pay a fee of \$3.

Chorus members have the privilege of associate membership by paying \$2. No fee is required for joining the chorus. Chorus rehearsals will be held at the Y. W. C. A. Hall, Clinton avenue, Monday evenings at 8 o'clock, beginning September 26. Members may bring guests from out of town to the morning musicales, but the privilege does not extend to the evening concerts.

All members whose names are at present on the secretary's books will be considered members for the coming year unless declination is received before October 5. Dues are payable before January 1, 1905, to Mrs. James H. Boucher, treasurer pro tem.

In the course of the coming season seven study programs will be given for active members only and seven concert programs for all members.

The study programs for 1904-5 will be devoted to the following subjects: Folksongs, English, Scotch and Irish melodies, Russian compositions, October 18; modern English and American composers, November 15; French and Italian schools, December 13; Scandinavian music, January 17; opera, February 14; German school, March 14; twentieth century music, April 11. The concert programs are: Folksongs and national dance forms, November 29; great modern composers, January 5; lecture on the orchestra, illustrated by instruments and music, January 31; song cycle and instrumental tone pictures, February 28; organ recital and oratorio selection, March 28; songs and strings, April 25.

The Lyceum Theatre has been secured for the evening concerts, at which Emilio de Gogorza, baritone, of New York, will be heard on Monday evening, November 21; the famous Kneisel Quartet, of Boston, Friday evening, January 13; Mme. Fannie Bloomfield Zeisler, pianist, Tuesday evening, February 28. The oratorio of "St. Paul," to be given by the Tuesday Musicales Chorus on Tuesday evening, April 18, will complete this series of four concerts, the most notable ever engaged by the club in one season.

The afternoon meetings will be held at Powers Hall on alternate Tuesdays.

The officers are: Mrs. Z. F. Westervelt, president; Mrs. James Breck Perkins, vice president; Miss May Marsh, corresponding and Federation secretary; Mrs. Sumner Hayward, recording secretary; Mrs. Edward N. Walbridge, treasurer; Mrs. James H. Boucher, treasurer pro tem.; Mrs. Carl Huber, chairman instrument committee;

Mrs. Stewart Sabin, chairman vocal committee; Mrs. Leonard L. Allen, Mrs. James H. Boucher, Mrs. Boyd Saunders, Mrs. Norman van de Carr, directors.

The meetings of the Harmonic Club, of Clinton, Ia., are held on the first and third Mondays of each month at the Carnegie Library Club Rooms, at 8 o'clock p. m. It has been arranged to have during the following season two consecutive afternoons, given in each case to the study of the same general subject; the first of these two being devoted to a musical program and the second to a study hour, with papers and discussions on the music performed at the previous meetings. Upon the afternoons of October 3 and 17 the topic will be "Early Influences." The music programs will be devoted to the earliest forms with their evolutions up to and including the works of Palestrina. The study topics will be the work of St. Andrew and St. Gregory, treated by Mrs. Cockburn; "Medieval Church Music" (the school of the Netherlands), Miss Riseley. The discussion will be led by Mrs. Dean upon the topic "Does Modern Church Music Need a Palestrina?" Mrs. J. A. Jurgensen, the Federation secretary, reports that the only break in this most interesting scheme for the winter's work will be on January 16, when the annual reception of the club will be held. The committee for the day will be Mrs. Mills, the Misses Thayer and Moffett and the Messrs. Maloney and Walsh.

The Rubinstein Club, of Fennville, Mich., held its first meeting of its fifth season on Thursday, September 29, at the home of J. P. Wade. The afternoon was in charge of Mesdames Mildred C. Morse and Lucile Wade-Shepard. The program, which was devoted to the works of Chopin and Godard, was furnished by Miss Ada Hutchins, Mrs. Delia Earl, Mrs. J. Lucile Shepard, Mrs. Eva Pullman and Mrs. Harry Werden. The guests were Mrs. W. Wight, Washington, D. C.; the first president, Mrs. Roy McKellips, La Porte, Ind.; Mrs. C. B. Perkins, Chicago.

The officers are: President, Mrs. Clara Goodrich; vice president, Mrs. Mildred Morse; secretary and treasurer, Miss Bess White; librarian, Mrs. Minna Young; Mrs. Clara Goodrich, Miss Bess White, Mrs. J. Lucile Shepard, Mrs. Mildred Morse, Miss Minnie Michen and Mrs. Minna Young, directors.

ATLANTA.

ATLANTA, Ga., October 10, 1904.

MISS FURLOW ANDERSON gave a studio reception recently. The occasion was made musical by vocal selections by Miss Anderson and several of her pupils.

Atlanta musicians will have a medium to tell of their doings from several sources. Miss Louise Dooley gives the local color in the Atlanta Constitution and each week conducts a musical department in its columns. The outside world gets the same coloring (local) through THE COURIER, and now the Southland Magazine, the finest illustrated periodical in the South, will inaugurate a musical department with its October number. This will be edited by your correspondent. It is not at all local, but will bring out the best, musically, that the South can produce. To think that the public sentiment has demanded this recognition speaks volumes for our betterment. Mr. Walter, editor of the Southland, has made this last possible.

DRESDEN.

FRANKLINSTRASSE 20, Dresden, October 1, 1904.

THE opera season here opened some time ago and I am late in reporting it on account of my temporary absence from the city, during which I enjoyed in the neighboring summer resort, Tillnitz, a short respite from the hot weather in Dresden. The operatic performances meanwhile called for no special attention. Several singers appeared as "guests," old operas were produced, some not with success, and the only matter of importance was Strauss' "Feuersoth," which attracted the well deserved attention of Dresden's artistic circles. The work, produced here first in April, 1902, even now looms up as a giant by the side of other contemporary operatic productions heard since. Replete with enormous technical mastery, humor, subjective invention, passion and tonal force, it impresses one overpoweringly.

To Scheidemantel (Kunrad), the chorus, and the incomparable orchestra are due great honors. "Feuersoth" was enthusiastically received.

The concert season will open on October 19 with Mischa Elmann, a twelve year old prodigy, and a pupil of Auer, in St. Petersburg. Kubelik and other authorities think highly of the phenomenal violinist.

The Dresden artists are all returned from their summer vacations. Richard Burmeister spent his holidays in Gasten, Natalie Haenisch in Berchtesgaden, Felix Draesecke was in Switzerland, Reinhold Becker in Italy, L. Hartmann in Söbriken, Eduard and Luise Reuss in Bayreuth and Hans Giessen gave concerts in London. New to Dresden are Mr. and Mrs. Mallinson, the remarkable artist couple from London, who will settle here to add favorably to the brilliant musical life of the Saxon capital. Albert Mallinson has been appointed organist of the All Saints Church here. His wife, Mrs. Mallinson-Steinhauer, a Dane by birth, is an excellent exponent of songs. She will begin teaching this month. Before leaving England Mrs. Mallinson, accompanied by her husband, sang before Queen Alexandra in Buckingham Palace. Several of Mrs. Mallinson's English pupils came over with her to continue their studies here under her care.

On Helene Stagemann, of Leipzig, has been conferred the title of "Chamber Singer."

Mme. Aino Ackté will sing here in November.

Mrs. Skene Gipsier looks forward to a very busy season, already having been booked for many public appearances.

A. INGMAN.

A Good Concert in Waco, Texas.

A GOOD concert was given Thursday evening of week before last in the auditorium of the Texas University in Waco, Tex. L. Reic Schocky played the Weber-Liszt "Concertstück" and Liszt's "Eleventh Hungarian Rhapsody." Mr. Dyksterhuis, another member of the faculty, performed a Beethoven sonata. Other numbers in the program were by Miss Harriet Smith, Miss Gussie Ward and Miss Olive Leman McClintie.



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COLUMBUS.

COLUMBUS, Ohio, October 5, 1904.

THE music season in Columbus was never so promising as at the present time. Dates have been made for Blauvelt, Maud Powell, Fannie Bloomfield Zeisler, Pauline Woltmann, Arthur Foote, Allen Spencer, the Cincinnati Symphony Orchestra and the Dolmetsches, with their unique lecture recital and display of curious instruments. Among the choral societies rehearsals have begun for "Creation" and "Elijah." A new society called the Aschenbrodel has been formed, which includes all the best orchestra players in the city. The purpose of this society is to give a series of symphony concerts during the season. The band leaders, also awakened to new activity, are arranging to select from their best players a company of thirty-five or forty, who will give popular Sunday afternoon concerts in the Board of Trade. The male choruses have not been idle, the Orpheus Club including in its series of three concerts an opera (probably "Maritana"), and to present foreign artists at its first and third concerts. The Liederkranz Society has arranged to present a New York orchestra. With weekly music history lectures at Miss Phelps' Collegiate School and fortnightly historical concerts in Harry B. Turpin's studio, the music interests may be said to be scarcely in a state of desuetude.

One of the pleasant events is the debut concert of Miss Ethel Keating, a young and charming pianist of Columbus. Carl Ganvoort, the interesting young basso cantante of Cincinnati, will sing two groups of songs at Miss Keating's concert.

Miss Alice E. Crane, pupil of Dreyschock and Stepanoff, of Berlin, and De Greef, of Brussels, has located in Columbus. Miss Crane's first appearance in concert for the season will be a piano recital, the first of the "Twilight" series at Ohio State University Chapel, October 28. Miss Crane will be assisted by Elizabeth Thompson Wilson, contralto.

Mrs. Christian C. Born's beautiful home was opened Tuesday and Friday evenings with charming hospitality to meet and hear her brother, Robert Eckhardt, tenor, who has recently returned from a prolonged stay in Berlin, where he has been studying the classics and German lieder under the best masters. Mr. Eckhardt has a lyric tenor voice, perfectly trained and governed by rare dramatic feeling and insight. Mr. Eckhardt has opened a studio.

The Women's Musical Club is really too active for words. The season of club and artists' recitals begin

Wednesday night, October 12, in the Board of Trade Auditorium, with Fannie Bloomfield Zeisler in a piano recital. At this writing more than 1,200 season tickets have been taken; so this splendid pianist may expect a large and enthusiastic audience. Her program presents a few novelties to us.

Charles B. Maddock, a young baritone of this city, has gone to New York to study with Herbert Witherspoon. The New York colony of Ohio singers is constantly increasing.

The Baptist Temple lecture course announces two concerts, the most notable of which is a song recital by Ernest Gamble.

The Euterpean Ladies' Chorus, of Columbus, under the direction of Mrs. Mary E. Cassell, sang in Festival Hall, St. Louis, and are now touring the Pacific Coast. The soloists were Martha Downs McGervey and Miss Humphreys.

Elizabeth Thompson Wilson, contralto, has gone to Wooster, Ohio, to be the head of the vocal department of that university. Mrs. Wilson will return to Columbus for the Sunday services at Central Presbyterian Church, where she is solo contralto in the quartet choir.

ELLA MAY SMITH.

Conrad Ansoerge.

THE name Conrad Ansoerge awakens in me the memories of the highest artistic enjoyment. His overpowering, soulful piano playing always produces a peculiar, magical effect on me. His deep feeling, free from all affectations, speaks to the listener with strong, suggestive power. The purely pianistic, technical part of his playing, as a thing by itself, is never apparent; nothing but music, art, poetry is produced by his hands.—Berlin Neueste Nachrichten.

Pianists are as the sands on the seashore, but pianists with such immense reproductive powers as Ansoerge, pianists who can lose themselves in the beauty of a composition and give its poetical contents with such freedom as to make their interpretation seem like a genial improvisation, are rare, very rare. It almost seems to me that Ansoerge, who developed late in his striving for the palm of perfection, has left all others, who today have world renown as piano virtuosos, behind. His technic is so great that it is taken as a matter of fact. His tone is extraordinarily variable and full of charm, from the softest piano to the strongest forte. But that which marks him among others is the rare fact that in him elemental passion and mental culture are combined to a wonderful degree.—Die Welt am Montag.

PROVIDENCE.

PROVIDENCE, R. I., October 10, 1904.

THE Arion Club will celebrate its twenty-fifth anniversary this year. Elaborate preparations are in progress for the performances of the "Dream of Gerontius," the "Damnation of Faust," Max Bruch's "Fair Ellen," Mendelssohn's "Athalie" and Gounod's "Galatea." It is interesting to note that the Arion Club gave the first performance of "Fair Ellen" and "Galatea" in this country. Dr. Jules Jordan, the celebrated teacher and composer, who has been the conductor of this organization since its inception, sang the tenor role in the "Damnation of Faust" then, under the directorship of Dr. Leopold Damrosch, in New York, and subsequently at the Worcester Festival, where it was given twice. The Arion Club now numbers 300 members. Each year it has given a series of concerts, drawing the soloists and principals from the leading artists of the United States and Europe.

On Sunday, October 2, a boy choir was installed in Grace Church, taking the place of the former choir of mixed voices.

Miss Avis Bliven, after a pleasant vacation, has resumed teaching the piano at her studio, in the Lederer Building. This talented young lady is a pupil of Leschetizky, Vienna, and ambitious students are quick to recognize in her a teacher of excellence.

Frank Streeter, organist of the Matthewson Street Church, has refitted a new studio in the Butler Exchange Building, to meet the growing demands on his services as a teacher.

Arthur H. Ryder, organist and choirmaster of Grace Church, has been appointed musical director of Brown University and will have charge of the chapel music there. Mr. Ryder is recognized as one of the best organists in the New England States. His many interesting recitals have made him extremely popular.

The popular Creatore and his Italian band gave an interesting and well attended concert in the Providence Opera House Sunday evening, October 9. The soloists were Madame Barili, soprano, and C. Sodero, harpist.

The Campanari Concert Company, under the management of Louis Erville Ware, will be heard in Infantry Hall Thursday evening, October 13. The large advance sale of seats is indicative of a well attended and successful concert. The incomparable baritone is supported by Mme. Ruby Cutter Savage, soprano; Miss Dorothy Hoyle, violinist, and Ward Stephens, pianist and accompanist.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

"THE stamp of New York's approval is necessary on the road for a new 'Parsifal.'"—New York Evening Sun. What does the West say to this?

LAST week the cable brought the news across the Atlantic that a three act comic opera, "Knight Roland," by Haydn, has been discovered in the Palm Garden Library at Frankfort-on-the-Main. After the recent "discovery" of Wagner's "Rule Britannia" overture, one must be careful how far to swallow those stories of marvelous finds abroad.

THE comedy-opera, "Inquisitive Women," by Ermanno Wolf-Ferrari, which was produced with exceptional success last spring in Essen and Munich, has been included in this season's repertory at Cologne, Hamburg, Berlin, Düsseldorf, Schwerin, Freiburg, Mayence, Vienna and New York. Who's that laughing?

THE United Musicians of Greater New York organized last week at the headquarters of the Musical Union. A constitution was adopted and officers were elected, with Frederick Schmitt president. The new union is a real trades union unhampered by incorporation. It has a charter from the American Federation of Musicians, and is liable to be called on to co-operate in sympathetic strikes.

CARL PANZNER, the Bremen leader, who is to conduct two of the New York Philharmonic concerts this winter, has just completed a season of successful symphony concerts at Majorenhof, the celebrated summer resort near Riga, Russia. Panzner's taste in music may be gleaned from the following program, which was his farewell appearance in Majorenhof: "Fifth" symphony of Tchaikowsky; overture to "The Bartered Bride," Smetana, and prelude to "Oresteia," Tanciew. The soloist of the concert was Elsa Ruegger (who has been heard in America) in Lalo's cello concerto. In the leading of Liszt, Berlioz, Wagner and Strauss Panzner has no superior.

A CORRESPONDENT from St. Louis inquires: "What aggregation of musicians is it which is playing at the World's Fair under the name of the 'Berlin Philharmonic Orchestra' and is allowing itself to be advertised as such?" The Berlin Philharmonic Orchestra is at this moment in Berlin, and is due to give a popular concert there on this very evening, Wednesday, October 12. The organization to which our correspondent refers is a brass band known as the Berlin Philharmonic Band. It is in no way connected with the regular Berlin Philharmonic Orchestra, and is made up of players from the old Tonkuenstler Orchestra, which plays popular music at the Berlin "Zoo" in the summer season. If the managers of the Fair are really advertising the Philharmonic Band as described, then they are laboring under a mistake which is apt to extend also to the public. A German brass band by its own name is just as soulful as by any other.

THE New York Philharmonic Society announces that the program of its first concert (Kogel, conductor) will bring forward Dvorák's "Husitzka" overture, the Kogel arrangement of Handel's concerto grosso, No. 5, and Tchaikowsky's "Fourth" symphony. Colonne's appearances will be made with Saint-Saëns' "Second" Symphony, Lalo's overture to "Le Roi d'Ys," three scenes from Charpentier's "Impressions d'Italie," Brahms' "Second" symphony and three movements from Berlioz's "Damnation de Faust," including the "Rakoczy March." Safonoff has chosen the following works for his concerts: Schubert's great symphony in C, Tchaikowsky's "Romeo and Juliet" and the same composer's violin concerto (played by Fritz Kreisler) and "Pathétique" symphony. Weingartner has chosen this eclectic scheme: The three overtures—Gluck's "Iphigenie en Aulide," Mozart's "Zauberflöte" and Weber's "Oberon"; also his own "Second" symphony (produced in New York two years ago) and Liszt's "Hunnenschlacht." Theodore Thomas' choice of numbers embraces the "Meistersinger" prelude, Beethoven's "Eroica" symphony and Strauss' "Death and Transfiguration."

Subjective, Objective and Reflective.

PARIS, SEPTEMBER 28, 1904.

FROM a metaphysical point of view, Dr. J. C. Hemmeter, of Baltimore, gives the correct definition of the two apperceptions, "subjective" and "objective," as they are applied in the schools and as they follow tradition. His letter in THE MUSICAL COURIER of September 7 is in reply to my statements attempting in a musical sense to give a lucid exposition of the very point involved. Dr. Hemmeter is one of the eminent group of physicians for which his city, Baltimore, has become world famed during the past quarter of a century, and although I happened to have been born there, I have not the pleasure of knowing the gentleman who is here referred to. I did know his father, J. C. Hemmeter, one of the band of heroic Germans who in 1848, after announcing their belief in free speech, free press and freedom, were compelled to flee from the Fatherland, in company with Schurz, Hecker, Siegel and many others, and who selected America as their future home. I make this short digression in order, at this late day, to take advantage of probably the only opportunity I shall ever have of paying tribute to the intellectual achievements of the elder Hemmeter, to the modesty of his demeanor, and to the beauty of his character. Unquestionably, many of the inspirations of his son, the doctor, emanated from what he heard and observed in his father.

How curious is fate! Had I not endeavored to illustrate during my leisure here in France the objective power of Eugen d'Albert, who is to play the coming season the Knabe piano, made in Baltimore, Dr. Hemmeter

would not have had the opportunity of analyzing my remarks, and no possible contingency could have given rise to any reason for me to pay a tribute to his father, one of the few Germans residing at one time in my native city, whom I never forgot!

And now let us proceed. Science has also become accustomed to make use of the objective and subjective, as Dr. Hemmeter applies it in his illustration in his letter, but it is not a scientific method; that is to say, science uses objective and subjective methods in tests, and in such instances as Dr. Hemmeter relates, but the objective and subjective are two phenomena of a metaphysical character, and as such they do not come into use in musical criticism or in musical didactics.

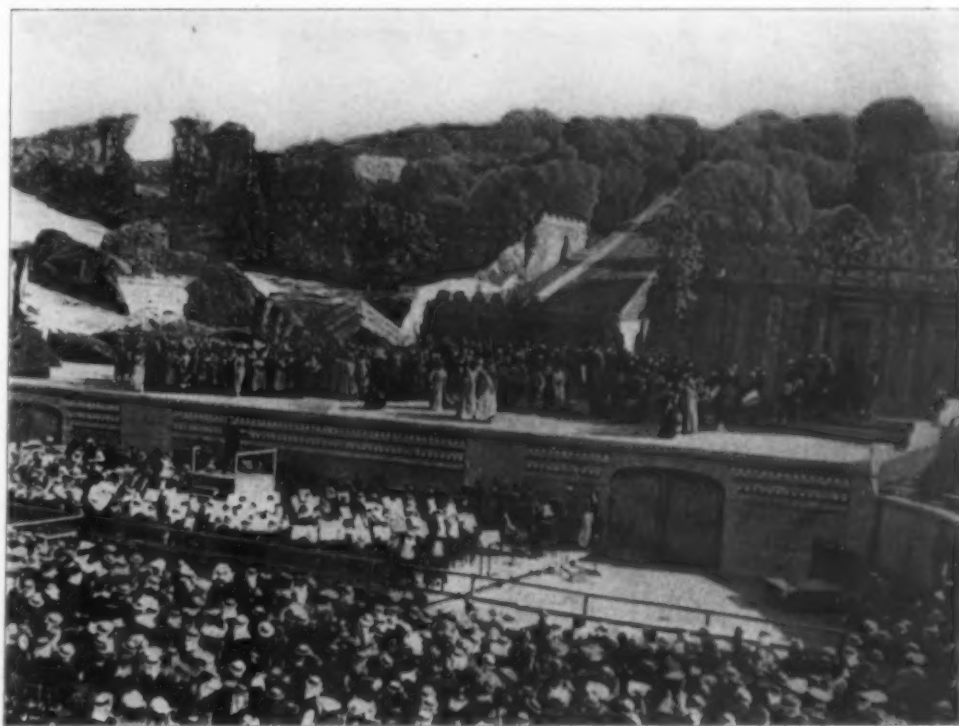
Let me refer, for instance, to an article in the Kölnische Zeitung (Cologne Gazette) of September 24, one of a series by Dr. E. Baelz, who has been for many years a resident of Japan, and who is contributing to that paper an important communication called "Regarding the War Spirit and Contempt for Death of the Japanese," and in this latest article he speaks of having

taken lessons in fencing, when, at the outset, the Japanese teacher said to him: "From the moment you begin to fight nothing exists for you, absolutely nothing on earth, except the man opposite to you, whom you should and must destroy." Dr. Baelz then says that it was impossible for him to convert his mind into such a state, but he observed the Japanese pupils and found that they actually had transformed their conduct into a realism such as was expected of himself. He then continues: "These beings became uncanny and weird and horribly objective."

That objectivity is not their fencing technic; it is exactly what happens to a pianist, let us say such a one as Von Bülow or D'Albert is; not that they become objective horribly, but they lose sight of themselves, they renounce, as far as possible, their subjectivity in their interpretations of the works of others—Bach's, Beethoven's, Brahms' works, and they, therefore, go a step further than these weird Japanese, because they not only do not play as Von Bülow or as D'Albert and thereby renounce their subjectivity, but they actually endeavor to assume the subjectivity of Bach, Beethoven and Brahms (as examples) in

their attempt to illustrate how these masters would have played their own compositions. It is a formal effort at artistic metempsychosis.

The pianists who are schooled in that direction, the effort to give us, through themselves, a reproduction of the various masters, their styles and the spirit of their works, as they apprehend them, belong to the objective school; those who play piano and play the compositions of the masters as they feel disposed to at the



GLUCK'S "ARMIDE" AT BEZIERS.

moment they essay the work, or who believe that they are entitled to give a personal reading differing entirely from what the scholastics adhere to—if I may call them scholastics—are the subjective piano virtuosi. It is not a distinction between any poetic conception or a mechanically developed technic, as Dr. Hemmeter assumed, and as he was justified, from his scientific viewpoint. All these virtuosi, all these highly developed piano artists are technically developed to a high degree. It is, as I explain, a difference in the character or principle of the interpretation or the law of interpretation itself; the one side assuming the objective principle, the other, necessarily, the subjective.

Very naturally, Dr. Hemmeter* will ask how it was that such phrases became included as phases of musical criticism, and I believe I may be able to explain, at least to some extent, the appearance of such verbiage, at variance as it is with the accustomed application of the formula. Music criticism has always

* Dr. Hemmeter's attention is called to an article in THE MUSICAL COURIER of September 14, by Mrs. E. Potter-Frissell, in which the very treatment is disclosed as it is usually pursued in modern music criticism.

suffered from the inability to give full expression to the various functions of music, because of the natural poverty of language to picture the many phases of musical art and its effects; hence every expression, every possible word is drawn into the vortex of description, and even new words are coined in the effort to give to the reader a comprehensive photograph or portraiture of the work and its reproduction. There is always a danger of exaggeration, and yet at even this risk it is preferable to incorporate new phrases than to continue forever the cut and dried terms used for criticism or analyses of music or musical performance. No general convention of music critics or writers can be called to agree on new and more elaborate terminology, and, therefore, everything new is taken up with avidity unless it is a literary absurdity, such as, for instance, the many repeated attempts on the part of a New York critic to make use of the word "proclamation" as applied to musical utterance. Dr. Hemmeter may say that if such absurdities are apt to ensue in a search for new words or expressions, it is about time to cease the hunt, but he can be told that this is merely the affectation of an unmusical mind. The critic in question does not even feel that the etymology and habitual utilization of that word make it impossible to apply it as such an idiom. To proclaim is frequently to shout. But this is merely illustrative of the difficulties the musically minded writers have to contend with in the effort at a renaissance in this direction. And this is my explanation of the use of the appropriated terms, subjective and objective.

In aesthetics it is debatable ground, anyway, on which we stand in the essaying of such claims, for one side denies the possibility of the existence of the objective, urging the impossibility of any human escape from the subjective personality and that all our objective perceptions are merely the mirror of our subjective reflections. Some writers on music make the same "proclamation"—here the word is properly placed—asserting that every musical utterance, either productive or reproductive, must of necessity be subjective. But this is the aesthetic debate, which does not enter into the question here, a question merely of colloquialism and terminology in music criticism and literature.

"Alceste."

Gluck's tremendous music drama "Alceste," called by him Tragédie-opéra—which was revived here May 31, 1904—opened the serious season here at the Opéra Comique on Saturday night last, and created a profound impression. I cannot conceive how we in America, or, for that part, in any country, can conscientiously discuss Gluck on the strength of the evanescent or tentative basis on which his works have at stray moments been produced in usually indifferent and inartistic fashion. It is not doubtful, it is a fact, an incontrovertible fact, that, as is shown here with "Alceste," we have never heard a Gluck work in our land; we have heard performances of some of his works, yes, as we hear others, but with Gluck a complete musico-dramatic representation in every detail finished and worked out with the perfection of stage art is imperatively necessary, and the ensemble and mise-en-scène, the orchestral operations and the choruses, ballets and principals must be one homogeneous tableau. As little as there can be stars among the orchestral players or dancers or the chorus singers, can there be stars among the singers to eclipse the picture at any one moment. It must move along in its development to the climactic height on levels, without impulsive digressions, without extraneous accents and without any interrupting individualization. Such a production would be repulsive to our practical method of performing music drama or opera, and in order to conform with the principle I shall not even mention the cast, which is

merely a transitory journalistic duty not necessary here.

The contention so often made during the past seventy years that Richard Wagner followed Gluck's tendency is of no utility. Those who heard "Alceste" recognize that not only Wagner but also many other composers drew much of their inspiration from that source, and that the whole question of dramatic music applied to tragedy on the stage must in its inception revolve around the products of that stupendous mind, a mind that had the actual qualification to resuscitate and recreate, in fact, the Greek tragedy giving it life, action, poetry and art through its affiliation with music.

Any comparative test between this performance here and the operas as given in London and New York would at once constitute an insult to the dignity, the deep devotional attitude and the elevated tone and character that invested and surrounded the Paris "Alceste." We have no basis on which to stage opera or music drama; with us it is private speculation. Here are centred traditions and an art evolution and an atmosphere, as it is called, that at once assert themselves authoritatively, and that result in such a spectacle, such a grouping of arts and such realization of art ideals as to defy any kind of analogy on the basis of our experiences in New York or most other cities of Europe.

"Alceste," the program tells us, was written in 1761, and was first produced on October 13, 1776,



MADAME LITVINNE AS ARMIDE.
(Third Act.)

at Fontainebleau, and subsequently at the Académie Royale de Musique, Paris, February 24, 1777, long before the establishment of the present Opéra Comique. At the Château of Fontainebleau there was the usual small theatre, in which the first performance was given; the Académie Royale, of Paris, being larger, a better equipment was afforded. I am not now quoting from the program, which publishes but a few short remarks. The Opéra Comique during the whole of the nineteenth century did not produce "Alceste," which is a revival in the true sense, a complete new piano and vocal score having appeared here in May synchronously with the revival, and containing the French text—original and only, by Du Rollet, all taken from Gluck's manuscript at the Bibliothèque Nationale. A Paris publisher named Michaelis, dead long since, issued an "Alceste" "piano et chant" some time in the 40's, with the Italian text, translated by I know not whom.

Gluck was born in the upper Palatinate (Ober Pfalz), at Weissenwangen, in 1712, and died at Vienna in 1787, after a lengthy sojourn in Paris, and he was therefore a French subject, for the two Pal-

atinates had been conquered by Turenne and Condé. The program tells that after having written many operas now forgotten the following prominent ones, in addition to "Alceste," represent the mature results of his activity: "Hélène and Paris," 1761; "Orpheus and Eurydice," 1764; then, under his direction, in Paris in 1774: "Iphigenie in Aulide," "Armide," in 1777 ("Armide" is to be revived at the Opéra Comique here); also "Iphigenie in Tauride," "Echo et Narcisse" and "Le Siège de Corinthe." Most of these, except the last two, are constantly under consideration in the "directions" of the leading opera houses of Europe, but the productions are usually delayed and indefinitely, and for a number of significant reasons, chief of which are the exhaustive ensemble rehearsals and the exceeding seriousness demanded of all participants. Many "directions" are fearful of attempting such a colossal enterprise as a production of a Gluck work on the scale of the Opéra Comique here, and unless it is staged and all its detail as conscientiously developed with an artistic supervising eye on all the minutiae, and at the same time with a literary and artistic taste that does not lose sight of the comprehensibility of the drama itself, its re-representative spirit, its universal contemplation, its artistic essence and its relative importance to music and the theatre, it cannot reach its measure. Very few men are to be found gifted with such eclecticism in art, and very few have had the experience of M. Carré at the head of the Paris Opéra Comique. To him must be given the credit for the inauguration and completion of this vast project.

In New York such a work could not at the present juncture become otherwise than a complete fiasco unless it were made the football of a star, and then naturally it would become grotesque. Our whole system is fitly illuminated by a consideration of such a production under our prevailing auspices, and we are thereby enabled to see exactly how false our views of operatic art have been and continue to be. Imagine the visible fact that, despite our billions at the Metropolitan Opera House, we could not produce "Alceste," and if we did, as it is produced here, the public would not attend. Is not that a commentary on our musical affairs under the tutelage of star managers?

Harold Bauer tells me that Gluck, among other things, wrote a "History of Greek Sculpture." No doubt Gluck was one of the foremost of the group of advocates of the Greek revival, and he must have been an inspiration to Winkelmann and Goethe. His adoption of the Greek drama as the framework for his musical picture gave him the magnificent opportunity for utilizing the chorus legitimately, instead of giving it the paradoxical position many of his successors adopted. And it is a question whether he had any successor. It required not only an intellectual fibre of the most refined texture to appreciate the value of the work of Greek resuscitation, besides artistic instincts of the first order, akin to genius, to adapt successfully theories built upon such an artistic foundation to a music drama; the consequence is that this music drama necessarily was modeled in such artistically chaste and delicate form as to defy the most titanic assaults of the classical and romantic schools, all of which—nearly all—developed since his day. Gluck was dead before Beethoven was known, and before Mozart had become triumphant. Even Bach had not yet penetrated into a universal recognition; and yet today Gluck is as mysterious as any musical genius, and his operas are as new to us when we hear them as they should be heard as any of the profound modern works. They are not heard outside of the Continent, where a few cities enjoy the possession of operatic establishments equipped in all directions with the means, the initiative and the artistic elements necessary for the giving of a Gluck music drama. I doubt if England ever had a Gluck performance any more

worthy of Gluck than our American travesties. Vienna, Munich, Dresden, Berlin probably can "do" Gluck, but it is questionable whether there are any other cities adapted for him, and none of these have such facilities as Paris. And why, then, should we expect an atmosphere so distinguished? We must first abandon our trash music before we can even dream of a proper operatic enterprise, much less of Gluck.

The French Bayreuth.

The accompanying pictures were taken at Béziers, the French open air Bayreuth, where Gluck's "Armide" was given an exceptionally successful performance this summer, with the great operatic tragedienne, Mme. Félicia Litvinne, in the title role. The one picture shows the natural scenic background of the Béziers arena, and the other is a snapshot of Madame Litvinne as Armide. The leader of the orchestra was M. Paul Viardot, and the principals in the cast, beside Madame Litvinne, were Arnaud as Hidraot, Mlle. Bergée as Phénice, and Mlle. Gril as Sidonie.

Music and Money.

Mr. Arbos, who for one season was the concert-master of the Boston Symphony Orchestra, and whose successor is Willy Hess (an artist who, according to a program before me, played in the United States in concerts under the direction of Theodore Thomas in 1868), has just been elected as musical director of the Madrid Philharmonic Society, the leading orchestral body in Spain. In Boston—United States of America—Arbos received \$5,000 for his season's work. In Madrid, capital of the Spanish monarchy, he receives \$500 for his season's work.

I know a composer in this city of Paris whose operas have been played and given in grand opera houses all over Europe and in New York and elsewhere in America—many operas, grand operas—who has not sufficient money to use a common street fiacre here, but must of necessity use the tramways and omnibuses, and he is an economical man and of world wide reputation, not merely a Paris renommée. He is, in fact, one of the first of living operatic composers, and when he gets through the work of composing and presents his manuscript of the opera to the publisher the latter will shrug his shoulders, complain of the hard times, and finally wind up by offering a few thousand dollars for the job lot. After the publisher has it it ceases to be a job lot; it becomes indeed very select.

Barbier, the librettist of "Faust," out of which the publishers made more than five million dollars, made only a few thousand francs, and his associate, Carré, still less. I have no time during a transient visit to exhume all this ancient history, which has such an important bearing on current events, but it would make what we call mighty interesting reading to get at the facts, which would disclose without doubt that Europe does not recognize the work of its great men until they die—I mean great artists. Probably Europe has the time to wait, but the living men have not.

Autofacts.

THE MUSICAL COURIER has published the account of Melba's automobile accident and the sequel should, in justice to her, also be given to the world. A few days after the sad event she called on the son of the man who was killed and, offering him 5,000 francs on the strength of a compromise,

made a settlement, with the understanding that she also was to pay the funeral expenses, amounting to 500 francs. This sum of eleven hundred American dollars assuaged the wounded feelings of the prima donna, who must have suffered greater agonies than Lucia and Traviata combined ever suffered. It is one of the punishments connected with the pleasure of owning an automobile that it is apt to become too mobile, and automatically to cut short the limbs or the lives of other persons. Everyone acquainted with the details knows that Melba is in no way culpable for the accident, and that she would never have purchased an automobile had she suspected that it would be the cause of the death of a man named Benoit.

BLUMENBERG.

IN the course of the next few days, says the London Telegraph, the Roman Catholic bishops in England, following the example of their American colleagues, will issue a joint pastoral, dealing with church music. This pastoral, it is affirmed, will forbid the use of certain

THE POPE'S DECREE IN ENGLAND.

masses belonging to the "operatic" school, and will also strongly deprecate the employment of female singers in church choirs. The bishops are, of course, the authorized channels of communication between the supreme pastor and his flock, and it is their duty to enforce his decrees. Commenting on the whole proceeding the Telegraph makes the following timely remarks:

It is the Pope's wish that congregational singing shall be restored, and that the people shall take a share in the Plain Song. The figured music allowed is purely vocal and polyphonic—in a word, that of the Palestrina school. But—and here lies the difficulty—modern music conceived in the same spirit and with suitable accompaniment is also to be admitted. If these injunctions be strictly carried out the music of Haydn, Mozart, Beethoven, Schubert, Weber and Gounod would be heard no more in Roman Catholic places of worship. Have the "persons really competent in sacred music" advised the casting out of the noble music of these great composers? Scarcely could unanimity of opinion exist on such a matter, and the responsibility of those who would declare in favor of depriving the congregations of music that is well known and justly appreciated would be great indeed. And will it not be difficult to convince the people who have listened for years to strains which they have always considered to be elevating that their judgment has been incorrect and that they have been assisting at many performances heartily to be condemned? To add to the confusion that prevails as to what is to be considered lawful and what the reverse, Dr. Camille Saint-Saëns, the distinguished French composer and organist, asserted recently that he would exile from the Catholic Church almost all the works of Sebastian Bach. He maintains that the old cantor's "Chorale Preludes" are essentially Protestant, and, with few exceptions, his preludes and fugues, fantasias and toccatas are compositions in which virtuosity has an important share. Consequently these compositions should be kept for concert purposes and not heard in the church. It has already been pointed out to the distinguished musician that his own clever preludes and fugues would have to be discarded, as they undoubtedly show the influence of Bach, and the performer must needs have at his command no little virtuosity. In organ music by Catholic composers employed in the churches it would not be difficult to indicate passages that could truthfully be described as theatrical, but there is nothing of that kind in Bach's pieces for the king of instruments, which are, indeed, of serious and intellectual character, and so genuinely impressive that their use in the churches is fully justified. It will be surprising if the English Roman Cath-

olic bishops, as a body, lay down any very hard and fast rules as to the exclusion of women singers from choirs. No very great or sweeping result is therefore to be expected, at least for some time, of the joint pastoral which the Catholic episcopate is about to issue. Its influence may eventually be seen in the more sedulous cultivation of plain song in the seminaries and training colleges for the clergy, who, having thus imbued the spirit of liturgical music, may succeed, by slow degrees, in inculcating it among the flocks placed in their charge. No compulsion, it cannot be too strongly insisted, will ever bring about its effective performance. Like modern music it calls not only for knowledge but admiration on the part of those who would render justice to it. But when all is said and done, the very fact of the existence and growing popularity of modern music among every class, clerical no less than lay, must make the successful revival of ancient forms something more than problematical.

JOHN F. RUNCIMAN, in the London Saturday Review, recently made some accusations which are even more serious than they sound. Mr. Runciman says:

Sir George Grove was an admirable man, and in many ways he did much to help music forward in England, but nevertheless music marked its lowest point when he, no musician, an amateur, a business organizer, was appointed director of the Royal College of Music. The Royal College, the Academy, the Guildhall School of Music—here we have three strongholds of the enemy. In the hands of philistines who pose as serious artists and well wishers of the musical art in England they turn out every year youngsters who have less insight into the real nature of music than the average twelve year old German schoolboy. It is disheartening to find that three schools, where Mr. Bridge's plan is already in operation, produce only rarely a pupil whose natural gifts are stronger than the influences to which he has been subjected, and it is sad that our most talented young people have to go to Germany, whence they return with an unhealthy contempt for their own country and a complete lack of faith in the possibility of doing anything here. Indeed I don't know which is the more lamentable, the Royal College cub who regards Sir Hubert Parry as a great composer or the Leipsic cub who, coming home half taught, looks down upon everyone who has not been to Leipsic.

But things cannot be so very bad in England, after all, if they are able to produce an Edward Elgar.

RUMORS have reached here that the friends of Felix Mottl, who has just begun his engagement as conductor of the Munich Opera, are trying to depose Ernst von Possart, the directing manager (intendant), in order to advance Mottl to the position. The effort is more than likely to fail, for Von Possart has made a splendid record during his artistic guardianship of the Munich Opera, and he stands high in favor at the court of the Bavarian Prince Regent. Moreover, Mottl does not yet seem to have demonstrated satisfactorily to the press and to the public of Munich that he is a much greater man than the late Hermann Zumpe, whose successor he became only a few weeks ago. If Mottl's tempi were as eager as is his ambition he would indeed be an ideal director.

IT is current gossip in Vienna that Jan Kúbelik and his wife, née Baroness von Czaky, are to be divorced very shortly. They were married August 25, 1903.

A memorial tablet was affixed to the house in Taubenheim where the late Herman Zumpe, conductor of the Munich Opera, was born.

The Amsterdam Oratorio Society will sing Bach's "St. Matthew's Passion" and Berlioz's "Requiem" during the coming season.

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THIS column is dramatic only when it talks of the theatre, so let us talk today of the theatre.

You will observe that I did not say "let us talk of the theatre of today," for that would have led us into painful bypaths, and might have forced a confession of theatrical faith embarrassing to us both. You and I will keep dark the dread secret of our real preferences, if we have any. Should the Philistines accuse us of frivolous tastes we will floor them with a bombardment of names like Ibsen, Shaw, Pinero, Maeterlinck, Sudermann, Hauptmann, Halbe, Gorki, Wedekind and Strindberg; and on the other hand, should they accuse us of a morbid hankering after pornographic sex problems and unsterilized soul dissections, we will pipe for them the latest lays from "The Isle of Spice," "Mr. Wix of Wickham," "Love's Lottery," "Piff, Paff, Pouf" and "The School Girl." And, before all things, do not let us accuse each other, for if you tell that you saw me at "The Rogers Brothers in Paris" I'll remember that I saw you at "How He Lied to Her Husband." The "theatre of today"! Humph! Is it any different from the theatre of yesterday or yesteryear, when Master Shakespeare made them laugh, and weep, and think, and shudder, and protest? And were there in the theatre of our forebears no cabals and no cliques, no schools and no critics, no "stars," no favorites of the women, and no temperamental Jezebels who climbed into stage fame by making their private scandals public? Go to—the drammer is the drammer always, and don't let anyone make you believe that our drammer of the present is such great shakes or such poor shakes as never was before. If you are ever asked point blank what you think of the theatre of today, remove your cigar from your mouth, flick off the ashes, blow several smoke rings, watch them float upward reflectively, and then say slowly: "I think the theatre of today is in a period of transition." That sounds impressive and no one dares contradict. I got that dodge from a music critic who lectures at ladies' colleges.

David Belasco has been offered the chair of astronomy at several leading universities because he is so good at discovering new stars. He has just presented this town with the newest one, David Warfield, who in "The Music Master" is attracting all musical New York to the Belasco Theatre.

Charles Klein, the author of "The Music Master," calls his creation a "comedy drama," but it is better than that. It is a singularly fine and careful study of a tender hearted old musician, one of those sweet souled, sentimental Kapellmeisters indigenous to Germany, where all the idealists come from. Anton von Barwig, with his wavy white hair, his sad, slow smile, his gentle manners and gestures, and his unfailing good nature and optimistic philosophy, has his double at dozens of opera houses in the duchies and provinces of Germany. I knew such a very man in D——, a dear old fellow, who had written his several male choruses and his Kapellmeister symphony à la Mendelssohn, and who was content to dream away his placid existence in the conductor's chair of the D—— Stadt Theater, directing Lortzing, Weber,

Mozart and the early Wagner with serenity and correctness, keeping a family of seven clothed and fed on \$900 a year, and managing always to find some musician poorer than himself to whom to lend the surplus which he saved from his lean salary.

Charles Klein's Kapellmeister has come to America in search of his daughter, who was taken from home, together with his wife, by the Kapellmeister's best friend. Stanton, the spoiler, has become a rich banker, and quite by chance Von Barwig is made music master to Miss Stanton, who, of course, in reality is Miss von Barwig, the Kapellmeister's long lost daughter. The father and the girl are reunited in the last act, but not before the old musician suffers troublous times in the third act, and in the second is given a chance to discover Stanton and to call him what he is. A miniature of the dead Mrs. von Barwig-Stanton also figures in the play, and is used in the conventional stage manner.

It will be seen from this meagre description that the plot of "The Music Master" is not original and is made from the stuff that causes melodramas. However, in justice to Mr. Klein let it be said that in his charming telling of it the story sounds not at all melodramatic, and with David Warfield's marvelous aid loses nearly every trace of artificiality. Particularly the handling of the climaxes revealed a superfine literary judgment. The conflicts were not spun out, the point where emotion must have changed to rant was never reached, and every tense situation was saved from becoming bathotic by just the right touch of comedy at just the right moment. It was a triumph of the playwright, and of the actor, too, of course, that they should have been able to turn tears into laughter so quickly, and laughter into tears, without offending the æsthetic sense.

David Belasco's crafty hand was apparent in all the stage paraphernalia. The Von Barwig studio, with its tinpanny piano, its piles of dust covered music, its busts and pictures of Beethoven, Chopin, Rubinstein and Mendelssohn, was a splendid bit of scenic realism. The wonderful spaghetti dinner was managed with high skill, also the little tea drinking episode at the Stanton home, and the music lesson that followed.

A good slap at current conditions was made in the first act, when a walking delegate of the Brick-makers' Union informed the kapellmeister that he could not lead the orchestra in a certain new hall because non-union bricks had been used in its construction. "What would Wagner say if he were alive?" says Von Barwig. "Who's Wagner?" asks the walking brickmaker. "Oh, you do not know him; he didn't belong to the union," answers the kapellmeister quietly. Other music masters will appreciate the bit of dialogue between Von Barwig and Mrs. Cruger's nieces, who are anxious to "take music" from the professor. "I only want to know enough to do a few stunts," says Niece No. 1. "Stunts?" asks Von Barwig, puzzled. Niece No. 2 knows she'll "never learn ragtime, it's so difficult." Both of them are anxious to learn how to play without practicing. Clever Marie Bates did an excellent character sketch as the soft hearted landlady, Miss Houston, of Houston street, and Herr August Poons, 'cellist, of Leipsic, is given some scenes almost as silly as his makeup. When all is said and done, however, it is alone the gentle art of David Warfield that will help "The Music Master" to the long New York run which now seems sure.

The theatrical temper of this city can be taken accurately from the following bulletin:

"Business Is Business"—A play with serious purpose. People go there to laugh, because the "star," Wm. H.

Crane, used to be a comedian. The piece is playing to moderate houses.

"The Rogers Brothers in Paris"—Crowded nightly; sold out, and big success.

"The Coronet of the Duchess"—A play with serious purpose, albeit with characters slightly overdrawn. Taken off after only a few weeks' run to very bad business.

"The College Widow"—A play with a football scene, tin horns and pretty girls. House sold out weeks in advance.

"Taps"—A play with serious purpose. Failed because the public refuses to support Kelsey and Shannon in anything but a love play with a happy ending. In the original German version of "Taps," the father, Volkhardt, kills his daughter at the end, because the exigencies of military rank prevent him from killing her seducer. In the American version, as given by Kelsey and Shannon, Volkhardt spares his daughter and kills Von Lauffen, the betrayer. Even this concession to public (lack of) taste failed to save the play.

"The School Girl"—More pretty girls, excellent comedians, three of 'em—count 'em—three, and the best advertised beauty in the world. Sold out at every performance.

"The Serio-Comic Governess"—A character study of an imaginative Irish girl, who does nothing that the New York stage conventions demand of her, and does everything that is unexpected. This originality is promptly punished by unsatisfactory business, and the play is to be banished to the road.

A pretty picture, n'est-ce pas, mes amis?

Beginning with this week, Madame Schumann-Heink will interpolate the "Brindisi," from "Lucrezia Borgia," at every performance of "Love's Lottery" at the Broadway Theatre.

Some persons in Berlin are much exercised because there is a project on foot to tear down the old Royal Opera building and to erect a modern structure in its place. "It is desecration to destroy the historical art temple erected by Frederick the Great," cry the conservatives of Berlin. One rather wondered at Emperor William's complacency regarding the new scheme, intent as he is to preserve every landmark connected in any way with the history of the Hohenzollerns. However, a glance into the "Berliner Kalender für 1905" gives one quite another view of the discussion, and explains the Emperor's position; for we read that the old façades of the original playhouse have long ago been removed, that the double steps leading to the royal entrance have been changed in style and material several times, that the original arched plaster ceiling of the main gallery was replaced in 1844 by a roofing of zinc, that all the old statues of the Muses and the Graces were taken from their pedestals and destroyed over thirty years ago, that the niches in the foyer are empty where formerly stood groups of sculpture representing dancing figures in antique dresses and musicians playing ancient instruments, that the stairways leading to the balconies and galleries are all practically new, that the rear of the building disappeared when a wing was added in 1869, that even the interior of the opera house now is one large auditorium where formerly it consisted of two smaller halls, that the old prosceniums and boxes were split up for kindling wood decades ago, that the first balcony is no longer simply a tier of boxes as originally constructed, and, finally, that the whole interior building was remodeled, rebuilt and enlarged only one year after the death of Frederick the Great, and that it was completely destroyed by fire in 1843, when only the outside walls remained standing! All the foregoing facts were unearthed by Prof. Dr. Georg Voss, who just now is having the laugh on the enthusiastic amateur antiquarians of his town. Voss says that the present Opera building, on its picturesque Under den Linden site,

CHARLES MARTIN LOEFFLER

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International School of Music
FLORENCE. BOSTON. PARIS.
246 Huntington Ave., Boston.

is the creation of the time of King Friedrich Wilhelm IV of Prussia.

Apropos of royal personages, the recent cable story about Emperor William and the ballet need excite no one who is familiar with the history of the Hohenzollerns. Emperor William is an accomplished musical amateur and comes by his gift naturally, for not only did he inherit the taste from his greatest grandfather, Frederick the Great, who played the flute and composed music, but also William the Versatile studied music very thoroughly under that excellent symphonist Philip Ruefer. Emperor William is eminently capable of writing a part song like his "Sang an Aegir," and all the jokes that were leveled at him and at the composition were entirely out of place, as they one and all assumed his ignorance of harmony and counterpoint. Even his familiarity with "Coppelia" is not to be wondered at when one remembers Frederick the Great's relations with the ballet at the Berlin Royal Opera. The Barberini episode is still a luminous page in early Prussian history, and has only lately been made the subject of an opera by Dr. Otto Neitzel, of Cologne. Apropos, in all the annals of music there is nothing more irresistibly comical than the picture of Voltaire being dragged by Frederick the Great to the flute concerts at the Sans Souci Palace in Potsdam, and listening to the delectable strains with a sour smile and muttered French curses. Emperor William is merely following in Frederick's footsteps, but he will have a hard time to duplicate Voltaire—and the Barberini!

Jacopo Taboga, a Venetian composer, claims to have discovered in a bundle of old music which he bought in Zurich the manuscript of an unpublished nocturne by Chopin. We had been awaiting this annual bit of news for some time, but our gaze was fixed on Warsaw, whence the story usually comes. Now look out almost immediately for the noted German scientist who will prove by statistics that piano practicing is harmful.

LEONARD LIEBLING.

RUSSIAN MUSIC IN NEW YORK.

THE Russian Symphony Society will play the following music at its concerts this winter:

Overture, Life for the Tsar.....	Glinka
Overture, A Night in Madrid.....	Glinka
Overture and Slavonic dances from the Mermaid.....	Dargomyzhski
(First time.)	
Excerpts from the opera Khovanshchina.....	Musorgski
(First time.)	
Introduction.	
Dance of Persian women.	
Turkish march.	
Petite Suite (first time).....	Borodin
Trepak.....	Rubinstein
Lenginka.....	Rubinstein
Third Symphony.....	Tchaikowsky
Manfred, symphony in four parts.....	Tchaikowsky
Phantaisie, Night, for four voices and orchestra on a Mozartian theme (first time).....	Tchaikowsky
Symphonic description of The Battle of Poltava and Hopak, from the opera Mazeppa (first time).....	Tchaikowsky
Dances from Voyevoda (first time).....	Tchaikowsky
Third act from the opera ballet Miada, in concert form (new, first time).....	Rimsky-Korsakoff
Suite, Tsar-Sultan, fairy tale (new, first time).....	Rimsky-Korsakoff
Suite, Silhouettes (new, first time).....	Arensky
Suite, Pastoral Scenes (new, first time).....	Ippolitoff Ivanoff
Phantaisie, The Sea (first time).....	Glazounoff
Symphonic poem, Stenka Razin (first time).....	Glazounoff
Overture, Oresteya.....	Taneyeff
First Symphony (new, first time).....	Rachmaninoff
Gypsy Capriccio.....	Rachmaninoff
Dances from Aleko (first time).....	Rachmaninoff
Suite (first time).....	K. Davidoff
Symphony in A (first time).....	Kalinniken

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VERDI'S "OTHELLO."

An Excellent Performance by the Savage Company.

Othello.....Mr. Sheehan
Iago.....Mr. Goff
Cassio.....Mr. Barron
Roderigo.....Mr. Jungman
Lodovico.....Mr. Bennett
Montano.....Mr. Busby
Herald.....Mr. Henderson
Desdemona.....Miss Rennyson
Emilia.....Miss Newman
Conductor, Mr. Emanuel.

BROOKLYN is favored again this year in hearing the Savage Grand English Opera Company. At the Montauk Theatre Monday night of this week a series of eight performances was begun with Verdi's "Othello."

The same principals appeared in the initial performance of the opera in English at the (late) Academy of Music just one year ago. Mr. Sheehan as the Moor, Mr. Goff as Iago and Miss Rennyson as Desdemona repeated their notably excellent interpretations. Mr. Bennett, who sang the role of Lodovico in the original cast, appeared again to good advantage in the part. Last year Miss Ivell was the Emilia, and at the performance Monday night Miss Newman proved herself a worthy successor in the portrayal of the faithful maid. It would not be possible for the company to give such an admirable presentation of a truly difficult work if ideals in the beginning had not been fixed on a commendable basis. Anyone familiar with stage routine is impressed with the fact that persistent rehearsals are at the foundation of the success made by the Savage organization.

The principal singers are young—the gods be praised! Grand opera is mainly a matter of voice and illusion. Middle aged prime donne make a sorry show of themselves when they attempt a part like Desdemona. Gertrude Rennyson, of the Savage Company, looks the character, and her youthful contour and waist line are matched by a beautiful, fresh voice. What would some of the highly imported foreign tenors give if they could sing like Joseph Sheehan? His Othello has surprised even his admirers by its vigor and intelligence. Mr. Goff's Iago is a strong impersonation. He makes the arch villain fascinating. Nothing in all the opera was finer than the final scene in the second act between Othello and Iago. The remainder of the cast was satisfactory. Since last season additional young singers have been added to the chorus, to the delight of those who demand a good ensemble. The orchestra, under the able direction of Chevalier Emanuel, was all that the most exacting could desire. The new and handsome costumes and the very efficient stage management were all up to the best metropolitan standards.



JOSEPH SHEEHAN.



GERTRUDE RENNYSON.

liott Schenck, a former resident of Brooklyn. The operas

for the balance of the week are: Wednesday matinee, Verdi's "Il Trovatore"; Wednesday night, "Lohengrin"; Thursday night, Puccini's beautiful "La Bohème"; Friday night, "Tannhäuser," and for the farewell performance Saturday night a great double bill, including "I Pagliacci" and "Cavalleria Rusticana."

ARTHUR WHITING'S SUMMER.

ARTHUR WHITING, the pianist and composer, was among the recent arrivals from Europe. Few musicians who went abroad this year lived in more intellectual and artistic atmosphere. Mr. Whiting was in England from June 1 to the middle of September. He spent two weeks in Oxford, the guest at Worcester College of W. H. Hadow, author of standard writings on music. Mr. Whiting visited Sedley Taylor, of Trinity College. In London the composer played his own fantasy, op. 11, with the Royal College Orchestra. He was entertained by Sir Charles Villiers Stanford, Sir Walter Parratt, organist of the Royal Chapel, Windsor, and Donald Francis Tovey, in Surrey, some of whose works Mr. Whiting hopes to introduce in America this season. Mr. Whiting gave a chamber music concert with Ferdinand Arbos at the London house of Max Lindlar, of the Bechstein firm. The remainder of the summer Mr. Whiting passed in Cornwall.

The following programs were given under the auspices of the Oxford University Musical Club:

RECITAL, JUNE 10, 1904.

Rhapsody, G minor, op. 79.....	Brahms
Ballade, D major, op. 10.....	Brahms
Capriccio, B minor, op. 76.....	Brahms
Intermezzo, E major, op. 116.....	Brahms
Intermezzo, C major, op. 119.....	Brahms
Rhapsody, E flat major, op. 119.....	Brahms
Ballade, F sharp minor.....	A. Whiting
Romance, E flat major, op. 16.....	A. Whiting
Rhapsody, G minor.....	A. Whiting
La Fileuse.....	A. Whiting
Idylle.....	A. Whiting
Valse Brillante.....	A. Whiting
Suite Moderne, op. 15.....	A. Whiting
Prelude.	
Chansonette.	
Rhapsody.	
Danse.	
Romance.	
Caprice.	
Mélo die et Arabesque.	
Finale.	

CHAMBER MUSIC CONCERT, JUNE 14.

Sonatina for piano and violin in D major, op. 137, No. 1.....Schubert
A. Whiting and A. Gibson.

Piano solos—

Rhapsody in G minor, op. 79.....	Brahms
Intermezzo in E flat, op. 117.....	Brahms
Intermezzo in C major, op. 119.....	Brahms
Rhapsody in E flat, op. 119.....	Brahms
Ballade, Romance and Rhapsody, op. 16.....	A. Whiting
Suite Moderne, op. 15.....	A. Whiting
Trio for piano, violin and violoncello, op. 101, in C minor.....	Brahms
A. Whiting, A. Gibson and B. P. Parker.	

The chamber music program on June 14 was the 777th meeting of the Ancient Musical Club at 115 High street.

The Stuttgart Opera announces two novelties to be produced shortly: "King and Marshal," by the late composer Anton Heise, and "Anthony and Cleopatra," by E. F. Wittgenstein.

Michael Balling, Mott's successor at Karlsruhe, is making himself extremely popular there, and the Karlsruhe newspapers are commenting favorably on the change of directors.

Mlle. Margot Kaptal, of the Warsaw Opera, has been engaged for the San Carlo Theatre in Naples.

Alfred Reucker, the manager of the Zurich Opera, has just been made intendant of the Mannheim Opera.

EDWARD MacDOWELL SEASON 1904-1905.

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SAN FRANCISCO.

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SAN FRANCISCO, October 3, 1904. }

ONE may safely say that the season has fairly begun in San Francisco. The last week has given us several events of interest in the musical line, and the week to come is fraught with exceeding interest. Josef Hofmann is the bright particular star in the musical heavens at present. There will be three concerts this week by the noted pianist. The first tomorrow night, October 4, at 8:20; the second, Thursday night, and the third, a matinee concert, on Saturday. Seats are selling very fast for the whole season, as previous performances have taught the people of Frisco what to expect. A feature of the opening concert will be a composition by Hofmann entitled "Through the Clouds." This is anticipated keenly. The program for the opening concert will be as follows:

PART I.	
Prelude and Fugue, E minor.....	Mendelssohn
Pastorale, E minor.....	Scarlatti (1683-1764)
Capriccio, E major.....	Scarlatti (1683-1764)
Sonata, op. 53 (Waldstein).....	Beethoven
(Allegro con brio, molto adagio, allegretto moderato.)	
PART II.	
Nocturne, E flat major.....	Chopin
Valse, E minor.....	Chopin
Berceuse.....	Chopin
Mazurka, F sharp minor.....	Chopin
Scherzo, B minor.....	Chopin
PART III.	
Etude de Concert.....	Sternberg
Melodie Russe, G minor.....	Rubinstein
Caprice, A flat.....	Leschetizky
Through the Clouds.....	Josef Hofmann
Fantaisie, Don Juan.....	Liszt

Hofmann comes to us as before under the direction of Will L. Greenbaum, to whom we owe much in the way of enjoying many of the best artists in the musical world of today. An engagement which, though not entirely musical, is of the deepest interest to musicians for its artistic value is that of Ben Greet's London players in the morality play "Everyman." This company, now at Lyric Hall, under Mr. Greenbaum's management, will also produce "Twelfth Night" and "As You Like It." "Everyman" was given at the University of California with great success. Mrs. Constance Crawley is an ideal figure in her interpretation of the character of Everyman. Other attractions to be presented by Mr. Greenbaum this season will be Mr. and Mrs. Arnold Dolmetsch and Miss Kathleen Salmon giving concerts on ancient instruments, such as the lute, viola da gamba, viols, virginals, harpsichord, &c. David Bispham will give recitals in February; Creatore and his Italian band are booked for January. Other attractions, the dates for which are not yet announced, are De Pachmann, D'Albert and the Kneisel Quartet.

At the Forum Club, which met in Elks' Hall on Thursday of last week, a musicale was given to the club members by James Hamilton Howe, who presented a program made up (with the exception of two numbers) of his own compositions. The program was greatly enjoyed, particularly the "Song of the Sea," which is considered by many to be one of Mr. Howe's best works. The program was given as follows:

Prayer and Barcarolle from Star of the North.....	Meyerbeer
Mme. Yda de Seminario.	
Original compositions by Mr. Howe—	
Give to the Winds Thy Fears.	
Mrs. Marguerite Blaisdell.	
He is Thy Lord.	George R. Bird.
Duet—We Bring No Glittering Treasures.	
Mrs. Marguerite Blaisdell, L. S. Roberts.	
Song of the Sea.	George R. Bird.
Serenade.	Mme. Yda de Seminario.
A Night in the Woods (with violin obligato).	
Summer Song (with violin obligato).	
Miss Lillian Merriew Pearce, assisted by Miss Isabel Seal.	
Columbia, My Country.	
Mrs. Blaisdell and chorus.	
Inflammatus, Stabat Mater.....	Rossini
Mme. Yda de Seminario, assisted by mixed voices.	

Mrs. Elise Virginia Mooney, a New York vocalist, lent her talent to a benefit concert at the home of Mrs. Mey-

ers, 1416 Sutter street, last Thursday evening. Mrs. Mooney surprised those who knew that her vocal training extended only over a period of one year. Mrs. Mooney has a voice that promises much for future development under the European training which will be hers for the next two years, and in quality is of great sweetness and of good timbre. At Thursday night's musicale Mrs. Mooney received the warmest demonstrations from her audience. She was accompanied by Miss Mary Carrick, a star pupil of Hugo Mansfeldt.

On Saturday afternoon at the Alhambra Theatre Mme. Fannie Francisca gave a matinee recital before a large audience. This was the second of the two extra concerts which she has given, and regret was freely expressed on all sides that there were to be no more. Madame Francisca was in particularly good voice, and received prolonged applause after every number, to which in one event she responded with "The Last Rose of Summer." Saturday's program was as follows:

Aria, Herodiade.....	Massenet
Aria, Manon Lescaut.....	Auber
Vergleichliches Standchen.....	Johannes Brahms
De geflopte Vogeljaar.....	Catherine van Rennes
The Cuckoo.....	Liza Lehmann
Piano solo, Titania.....	L. Willy
Bolero.....	Eug. Marcellino
Aria, Philémon et Baucis.....	Gounod
Aria, Semiramide.....	Rossini
Lohengrin, Elsa's Dream.....	Wagner
Melodies.....	Mme. la Baronne W. de Rothschild
Viens, mon bien aimé.....	Chaminade
Violin solo.....	Eug. Marcellino
Mignon, Polonaise.....	Thomas

Miss Mary Carrick is to give a farewell concert the last of the year, after which it is said she will take her departure for Europe, where she intends to concertize.

The oratorio of "Elijah" was given last night at Trinity Episcopal Church under the direction of Louis H. Eaton, organist and choirmaster. Trinity has the finest choir in this city, and during Mr. Eaton's administration they have presented many of the most difficult works of the old masters. Following is a list of the soloists: Miss Millie Flynn and Mrs. Helen Warshawer, sopranos; Miss Una Fairweather and Mrs. Nita Lawrence, contraltos; Chester Rosekrans and Gustav Rowan, tenors; Peter J. Oksen, baritone; Hugh Williamson, basso; Miss Grace Courtney Jenkins, violinist; Louis H. Eaton, organist and director.

The Sacramento Saturday Club has issued the prospectus for the year. The results of the club's efforts during the past year, as well as the outlook for that to come, are most gratifying and encouraging. The officers elected for 1904 are Mrs. Albert Elkus, president; Miss Maud Blue, vice president; Miss Elizabeth Taylor, second vice president; Mrs. Louise McCormack-Gavigan, secretary; Miss Aurelia M. Waite, treasurer. The executive committee is as follows: Mrs. W. E. Briggs, Mrs. Frank Miller, Mrs. Frances Moeller, Miss Charlotte Shepstone, Mrs. Egbert Brown, Mrs. Esther Needham-Meering, Miss Florine Wenzel. The membership for the closing season, June 1, 1904, is as follows: Active, 47; student, 30; associate, 591; honorary, 7. For the artists' days the following are engaged for the coming season: Song recital, Wilhelm Heinrich; piano recital, Miss Joan Baldwin; song recital, Mrs. Carroll-Nicholson and Mrs. Grace Davis-Northrup; piano recital, Arthur Friedheim; song recital, Mrs. Lillie Birmingham; piano recital, Josef Hofmann; Mansfeldt-Kopta Quintet, Wenzel Kopta first violin, John Josephs second violin, Charles Heinsen viola, Adolph Lada 'cello, and Mrs. Oscar Mansfeldt, piano; song recital, David Bispham; piano lecture, recital, Bruce Gordon Kingsley ("Parsifal" stereopticon views); violin recital, Miss Marie Nichols, assisted by Miss Emma Howe, soprano; Boston Kneisel Quartet.

Maurice Robb, the infant pupil of Mrs. Oscar Mansfeldt, played two solos at an entertainment given by the Elks last week at Steinway Hall, the event being their

annual banquet and ladies' night. The numbers were the "Gnomesreigen," of Liszt, and "Etincelles," by Moszkowski. The brilliance of the small artist's technic won for him murmurs of surprise and gratification from those who had not heard him before. MRS. A. WEDMORE JONES.

MINNEAPOLIS.

MINNEAPOLIS, MINN., October 3, 1904.

THE musical season will open with the Kneisel Quartet, Friday evening, October 14, at the First Baptist Church, under the auspices of the Thursday Musical Club. A number of fine musical attractions are promised for the season. The Thursday Musical Club selected the Kneisel String Quartet for their opening.

The Philharmonic Club and the Minneapolis Symphony Orchestra have issued their prospectus for the coming year. The Philharmonic has made it possible for Minneapolis to have a symphony orchestra of its own. The chorus and orchestra, under the direction of Emil Oberhoffer, conductor of the Philharmonic and Symphony Orchestra, will begin the rehearsals with the study of the "Creation," which will be given at its first concert. The club will give six orchestral concerts and three choral.

The Apollo Club has made great preparation for the season's work, beginning rehearsals under the leadership of H. C. Woodruff. The compositions for the first concert have been selected with a view to bringing out the best that is in the club. Gounod's mass for men's voices is to be the principal work. Mrs. Katherine Fisk will be the soloist for the first concert.

Mr. and Mrs. Carlo Fischer have returned from California and will remain in Minneapolis until the last of November. Then Mr. Fischer will leave for Cincinnati to take up his duties as solo 'cellist with the Cincinnati Symphony Orchestra. While in California they gave thirteen recitals.

Miss Cora Rickard, a pupil of Hamlin Hunt, gave a recital in Plymouth Church Wednesday evening. Miss Rickard is the organist of Pilgrim Church and was assisted in the program by Miss Inez Davis, soprano.

Alfred Wiley, director of Gethsemane Church, has planned a series of special musical services. The first one will be given November 1.

Mrs. Stella Griswold-Skidmore, who for the last four years has been studying in Brussels, will be at her studio at the Metropolitan Building Tuesdays and Fridays. Besides her teaching Mrs. Griswold-Skidmore will be heard in a number of concerts. C. H. SAVAGE.

Engagements for Severn Pupils.

MISS ALBINA DUMAS, a pupil of Mrs. Edmund Severn, known by her stage name, Arline Darrell, is traveling with "Babes in Toyland." Miss Darrell will return to New York in January to sing the soubrette role in a new production. She has a brilliant soprano voice. Mrs. Louise D. Oliver, a contralto, also from Mrs. Severn's studio, has been engaged by the Congregational church at Upper Montclair, N. J.

Kreisler and the Philharmonic.

IN addition to giving his own orchestral concert in Carnegie Hall on Tuesday evening, January 3, Kreisler is also to be heard with the Philharmonic Society on the Friday and Saturday evenings in the same week. In March he will play here with the Boston Symphony Orchestra, and also in Boston and Philadelphia. He is to be heard with the New York Symphony Orchestra, as well as with the Philadelphia, Pittsburg, Cincinnati and Chicago Orchestral societies.

Mme. BERTHA HARMON,
Prima Donna with
MR. WALTER DAMROSCH, Spring Tour, 1904.

DRAMATIC SOPRANO.

As leading soprano soloist with Mr. DAMROSCH on the here mentioned tour as "Kundry" in 89 "Parsifal" Concerts the following papers said of Madame Harmon:

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Toronto Globe—"Interpreted with great dramatic fervor."
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October 28—Boston, Mass.—Symphony Orchestra.	December 3—Philadelphia, Pa.—Philadelphia Orchestra.	January 12 to 20—Texas—Four appearances.
October 29—Boston, Mass.—Symphony Orchestra.	December 8—Milwaukee, Wis.	January 24 to 28—San Francisco, Cal.—Three appearances.
November 2—Philadelphia, Pa.—Boston Symphony Orchestra.	December 10—Chicago, Ill.	January 30 to February 4—Southern California—Three appearances.
November 3—New York, N. Y.—Boston Symphony Orchestra.	December 12—Indianapolis, Ind.—Symphony Orchestra.	February 5—San Francisco—Farewell.
November 4—Brooklyn, N. Y.—Boston Symphony Orchestra.	December 13—Terre Haute, Ind.	February 14 to 25—Northwest—Five appearances.
November 8—New York—Recital.	December 14—Chicago, Ill.—Recital.	February 27—Salt Lake City, Utah.
November 10—Boston, Mass.—Recital.	December 16—Cincinnati, Ohio.	March 3—Denver, Col.
November 14—New York—Recital.	December 17—	March 8—Colorado Springs, Col.
November 17—Boston, Mass.—Recital.	December 18—Chicago, Ill.	March 8—Pueblo, Col.
November 19—New York, N. Y.—Recital.	December 19—Minneapolis, Minn.	March 10—Kansas City, Mo.
November 20—New York, N. Y.	December 28—Pittsburg, Pa.	March 13—Fargo.
November 21—Boston, Mass.—Recital.	January 3—Philadelphia, Pa.	March 15—Winnipeg, Man.
November 25—Washington, D. C.	January 6—Chicago, Ill.—Orchestra.	March 18—Chicago, Ill.
December 2—Philadelphia, Pa.—Philadelphia Orchestra.	January 7—Chicago, Ill.—Orchestra.	March 19—Chicago, Ill.
	January 9—St. Louis, Mo.	
	January 11—New Orleans, La.	

NEW YORK RECITALS.

Tuesday, November 8. | Monday, November 14. | Saturday, November 19.

BOSTON RECITALS.

Thursday, November 10. | Thursday, November 17. | Monday, November 21.

CHICAGO RECITALS.

Friday, December 9. | Wednesday, December 14. | Sunday, December 18.

ORCHESTRA DATES.

October 28—Boston—Boston Symphony Orchestra.	December 3—Philadelphia—Philadelphia Symphony Orchestra.	December 17—Cincinnati—Cincinnati Symphony Orchestra.
October 29—Boston—Boston Symphony Orchestra.	December 12—Indianapolis—Indianapolis Symphony Orchestra.	January 6, 1905—Chicago—Chicago (Theodore Thomas) Symphony Orchestra.
November 2—Philadelphia—Boston Symphony Orchestra.	December 13—Indianapolis—Indianapolis Symphony Orchestra.	January 7—Chicago—Chicago (Theodore Thomas) Symphony Orchestra.
November 3—New York—Boston Symphony Orchestra.	December 16—Cincinnati—Cincinnati Symphony Orchestra.	
November 4—Brooklyn—Boston Symphony Orchestra.		
December 2—Philadelphia—Philadelphia Symphony Orchestra.		

M. DE PACHMANN USES THE BALDWIN PIANO.

EMIL PAUR'S RETURN.

EMIL PAUR, the new conductor of the Pittsburgh Symphony Orchestra, arrived here aboard the Hamburg early Sunday morning. As the steamer was docked an hour sooner than was expected, a considerable number of Mr. Paur's friends who went over to Hoboken to welcome him arrived after the passengers had disembarked. When Mr. Paur stepped from the gangplank, however, he was greeted by a few of his intimate friends, among whom were Henry L. Mason, of Boston, and George H. Wilson, manager of the Pittsburgh Orchestra. Later in the day many of those who had gone to the dock too late to see Mr. Paur visited him in his apartments at the Hotel Savoy, where he will stay during his week's sojourn here before taking up his permanent abode in the "Smoky City."

Since Mr. Paur was here two years ago his appearance has undergone a striking change. This was brought about by the cutting short of his ample locks of hair. He looks younger than when he was in this country last, and is brimming over with animal spirits and enthusiasm. Mr. Paur passed the entire summer in Vienna with his two sons, who have just entered on a business career in that city. After graduation from a high class academy there they have become associated with one of the largest electrical houses in the Austrian capital.

"I am glad to return to New York," remarked Mr. Paur, "and am happy to be in America again. This country holds a very warm place in my heart, for here some of the happiest years of my life were passed, and here live many of my dearest friends. It is peculiarly gratifying to me to return under such agreeable conditions. It is my intention to remain in New York a week or ten days before going to Pittsburgh to enter upon the discharge of my duties as conductor of the Pittsburgh Symphony Orchestra. I have a number of friends in New York whom I desire to see and several business matters which I wish to attend to before proceeding to Pittsburgh."

"To have been chosen the conductor of the Pittsburgh Orchestra, under such flattering conditions, is an honor which I highly appreciate. I fully realize the responsibilities that will devolve upon me, and I shall endeavor to fulfill the expectations of those who have called me to this office. The composition of the orchestra will not be very different from what it was last year, only it will be larger and stronger. Every one of the musicians whom we desire to retain remains with us, and the places of those who have left us have been filled by superior instrumentalists. Some of these I engaged while abroad, and others were secured by Manager Wilson. As the orchestra now stands it is a stronger body of musicians than it ever was before. Our concertmaster is Von Kunits, who has enjoyed long experience in this work, and is regarded as second to none."

"THE MUSICAL COURIER already has outlined the scheme of concerts for the present season. It is my purpose to present programs of great strength and variety, interspersed with the standard classics and modern compositions. On these programs the works of Richard Strauss will conspicuously appear. Several of his most important compositions will be given during the season. Mr. Wilson tells me that, thus far, he has not been able to secure desirable dates for New York, and it is not at

all certain that we will visit the metropolis this season. This, however, is not definitely settled, and perhaps Mr. Wilson may yet succeed in securing dates. We have engaged a number of distinguished soloists for our concerts.

"I am by no means a stranger in Pittsburgh, and I have no doubt whatever that I shall enjoy my residence there. The orchestra has been placed on a most substantial basis, thanks to the liberality and public spiritedness of a number of the most prominent citizens of Pittsburgh. That or-



EMIL PAUR.

chestra is permanent in the true sense of the term. Of course I have high ambitions and hope to achieve the best possible results. Yet I do not desire to make too many promises or to exult too much in advance. One of my principles is to let my work speak for itself."

Boston Orchestra in New York.

THE Boston Symphony Orchestra will give five Thursday evening concerts and five Saturday matinees at Carnegie Hall, beginning on November 3. Wilhelm Gericke will again conduct, and the soloists will be Muriel Foster, Edith Walker, Marie Nichols, D'Albert, De Pachmann, Joseffy, Schelling, Ysaye, Kreisler and the new first violinist, Willy Hess. The novelties to be played will be chosen from the following list:

Symphonic poem, Penthesilea.....Hugo Wolf
Symphony No. 1.....Saint-Saëns
Vogelpredigt des heiligen Franz von Assisi.....Liszt
Peleas and Melisande.....J. Faure
Pax Triumphant.....Van der Stucken
Prelude, L'Après-midi d'une Faune.....Debussy
Two pieces for piano and orchestra.....Converse
Prelude Symphonique, op. 11.....R. Caetani
Overture.....C. Goldmark
Suite, op. 35.....Sinding
Sadkow.....Rimsky-Korsakoff
Symphony.....Hadley
Ballet music from Suite II.....Gluck (Mottl)
Fantaisie in D major.....Guy Ropartz
Des Vespertags.....Schillings

"PARSIFAL" IN ENGLISH.

"PARSIFAL" in English will be sung by Henry W. Savage's Company at the New York Theatre in New York city. The season will open on October 31, one week earlier than the date previously announced. Negotiations between Klaw & Erlanger, managers of the New York Theatre, and Mr. Savage, which have been pending for some time, culminated last week when the contracts were signed.

"I have been anxious to get the New York Theatre for some time," said Mr. Savage, "for I believe it to be the best playhouse for the production of Wagner's great masterpiece. In the first place it has the largest stage of any theatre I have been considering. The New York Theatre also has the largest seating capacity of any Broadway playhouse, with the exception, of course, of the Metropolitan Opera House. The theatre, since it was remodeled a short time ago, has been tested by experts on acoustics, who have declared it to be the best theatre for grand opera productions that could possibly be secured in New York city. The only remodeling which may be required will be in the orchestra pit. As the production of 'Parsifal' in English will require more than sixty musicians it may be necessary to enlarge the pit."

The first production of "Parsifal" in English will be in Boston, October 17. The big company is now rehearsing in New York city and Mr. Savage has leased the Murray Hill Theatre for a week of dress rehearsals. This production is the largest single production ever sent on tour, twelve baggage cars being required to transport the scenery alone.

Dr. Hanchett's Novel Program.

DR. HENRY G. HANCHETT has prepared a treat for his audiences during his recital tour of the coming season. He has conceived a program along quite untried lines, and the response has been quick, for he has booked a larger number of recital engagements than ever before at this time of year. The program is entitled "A Life Story in Tones," practically a translation into music of Shakespeare's "Seven Ages of Man." Taking this famous passage as a basis, Dr. Hanchett has selected pieces appropriate to the time of infancy, school years, the lover, the soldier, the judge, the pantaloon and death. For each of these ages he has selected a poetical motto of decidedly musical tendency; and again for each separate piece some lines of poetry suggest the relationship between its emotional contents and the place it occupies in the recital. There are eighteen pieces in all upon the program, and the effect upon private audiences who have already heard it in connection with the poetry (which is printed for reading by the audience—not read aloud) has been strikingly effective. Messrs. Steinway & Sons have put the program into

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Sept. 19, 23—Cardiff (Wales) Festival.	Oct. 20—Taunton.
" 24—Llandudno.	" 22—London.
" 25—Blackpool.	" 24—Kendal.
" 27—Tunbridge Wells.	" 25—Stafford.
" 28—Ipswich.	" 26—Bolton.
" 29—Bury St. Edmunds.	" 27—Barrow.
" 30—Hastings.	" 29—York.
Oct. 1—Richmond.	" 30—Barnley.
" 3—Weston-Super-Mare.	" 31—Preston.
" 4—Bridgewater.	Nov. 2—Newcastle.
" 5—Plymouth.	" 3—Darlington.
" 6—Torquay.	" 4—Durham.
" 7—Exeter.	" 5—Scarboro.
" 8—Bournemouth.	" 7—Sheffield.
" 10—Hanley.	" 9—Exeter.
" 11—Chester.	" 11—London.
" 12—Derby.	" 13—London.
" 13—Leicester.	" 15—London.
" 14—Coventry.	" 17—London.
" 15—Cheltenham.	" 18—Brighton.
" 17—Kidderminster.	" 19—London.
" 18—Worcester.	" 22—Liverpool.
" 19—Bath.	" 26—London.

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print, and it will shortly be ready. An extended tour has already been booked, reaching through the Southern States and as far west as Kansas, and it will very likely be enlarged to take in the Pacific Coast. The tour will begin in January, as Dr. Hanchett's extensive courses of recitals in this city before the Board of Education will not permit his going away earlier than that. Nearby points, however, can be reached this fall, and there is still opportunity to book engagements for the winter.

Musical Briefs.

Miss Emma Thursby returned to New York this week from an extended holiday passed in various places. After several delightful months in Maine Miss Thursby went to the St. Louis Fair, stopping for a few days in Chicago. From the West this noted soprano traveled to Cambridge, Mass., to enjoy a visit with Mrs. Ole Bull. In the latter part of the summer Miss Thursby sang at a concert in Greenacre, Eliot, Me., and in addition to her program numbers she sang "Kimigayo," the Japanese national anthem, charming everyone with her sympathetic interpretation. Today, October 12, Miss Thursby resumes her teaching in her apartment, 34 Gramercy Park.

Frederick E. Bristol, one of the successful vocal teachers of New York, is back at his studio in the Hotel San Remo, Central Park West and Seventy-fourth street. With his son and one pupil Mr. Bristol passed the summer on his yacht. Among his pupils who have won distinction in concert and opera are Ericsson F. Bushnell, William H. Rieger, William A. Howland, Mme. Anita Rio, Miss Edith R. Chapman, Mrs. Josephine Jennings Percy, Miss Olive Fremstad, Mme. Emma d'Egremont Irving and Miss Annie Rogers Welles.

At the opening concert of the season in the hall of the Zellman Conservatory an admirable program was presented by the pupils of Joseph B. Zellman, members of the faculty, and the Goldmark Trio.

Thursday afternoon of last week Mrs. G. H. Rosenfeld gave the first of a series of talks on "How to Study Music" at the Morningside School, 352 West 120th street.

Mrs. Helen Rhodes, the Wagnerian lecturer, will be in New York for several weeks this autumn. She has engagements for "Parsifal" near the city, and will deliver these in addition to her studies at Columbia University. Mrs. Rhodes is a guest at Whittier Hall.

During Miss Wood's stay in San Francisco nineteen singers worked with her, among them Mrs. Cecilia Decker Cox, contralto of the First Unitarian Church, one of the foremost singers in San Francisco. Miss Wood opened her studio in Boston on October 3.

Miss Laura D. Moore, the vocal teacher, has returned from a pleasant holiday in Europe. Her new studio is at 507 Madison avenue, corner of Fifty-third street.

Madame de Montjau to Sail.

MME. ETTA DE MONTJAU, the dramatic soprano, is to sail from Europe this week. A criticism received from the London Times speaks of her as "a soprano, with a voice of delicious purity, and at the same time has an intensity of dramatic quality, which she keeps under splendid control and uses with excellent taste and good judgment. In intonation it is always true, and her vocalization is clear and even."

MADAME BARNES-WOOD.

"Coach" for the Opera.

CINCINNATI, October 10, 1904.

THE presentation of the opera "Cavalleria Rusticana" and the second act of the "Bohemian Girl," recently made at the Auditorium, under the direction of Mme. Zilpha Barnes-Wood by the vocal students of that talented and versatile lady, was an affair of surprising excellence. The work of amateurs and that of professional artists must, of course, differ, but such difference is not always on the credit side for the artist. There is likely to be a certain aplomb and sureness in the work of professionals, which is the natural result of their superior routine; but, on the other hand, the amateur and the student are sure to have a charming



MME. ZILPHA BARNES-WOOD.

freshness of voice and a persuasive vernal glow of youth, enthusiasm, sincerity, which carry all before them.

That a woman should direct opera at all in itself was sufficiently remarkable; but that it should have been done so well, with such a clear and deep insight into this tone picture of the human heart, and with so few technical slips, certainly calls for hearty admiration.

Some of the roles were taken excellently, whether criticised from the vocal or the histrionic standpoint. Miss Leona Watson impersonated the trying, passionate Santuzza, in Mascagni's masterpiece, with a beauty of voice and a dramatic sincerity worthy of a professional. J. Stuyvesant Kinslow as Alfio also displayed a beautiful voice and under good management, while his dramatic ability in realizing and impersonating the character was distinguished. Horace Mottram in Turiddu showed a light tenor voice, under a good degree of culture. The small part of Lola was taken by Miss J. Margaret Hanke

with excellent effect, and that of Lucia was adequately filled by Miss Mary Piper.

Miss Hattie Lutterbine, who sustained the role of the Gypsy Queen in the "Bohemian Girl," has a rich, noble contralto voice and an excellent method. Count Arnheim was represented by Llewellyn C. Hall, whose voice is a basso profundo of singularly mellow and emotional quality. The transposition of the familiar song "The Heart Bowed Down" from G into E flat, brought the melody into the best part of his compass. Miss Estelle Wynne, as Arline, sang beautifully, as well as the little Miss Irene Artman, as a child soprano of the coloratura type. The solo with which she sustained and guided Miss Watson's Spanish dance was a charming piece of work. The comic role of Florestin received a good handling from Richard Diehm.

When one considers that all these students have been trained by one teacher and that their work is so artistic, so musical, so dramatic, one is amazed quite as much at the brilliant and varied gifts of Mrs. Barnes-Wood as at her courage and enthusiasm. Cincinnati is to lose this plucky, patient and progressive art worker, for the wider opportunities of New York have attracted her thither, and she is to locate there, establishing a school for the training of opera singers. Success can scarcely fail to attend the efforts of a woman who is at once a deep theoretical scholar in music, a skillful and painstaking voice trainer, and, still more, a magnetic director with power to fuse soloists, orchestra and chorus into one unified artistic whole.

J. S. VAN CLEVE.

Facts About Panzner.

KARL PANZNER, who will be one of the imported Philharmonic conductors this season, is a Bohemian, born at Teplitz in 1866, although his family moved to Dresden three years later, and there he was reared. He received his first education in music from his mother, and at the age of ten made his public appearance as a pianist. When seventeen he became a student of the Dresden Conservatory of Music, under Draesecke, Wüllner and Nodde. He won the first prize for piano playing there. He afterward became a pupil of Anton Rubinstein, but in spite of that master's advice to become a virtuoso of the piano he was determined to follow the career of a conductor. He was engaged first at Cottbus, where he directed performances of operetta. Engagements at Sondhausen and Elberfeld soon followed. When Emil Paur was called to Boston in 1893, his successor at the Leipzig Opera House was Panzner. He attracted particular attention there by his production of the "Nibelungen Trilogy" in its entirety, and during the six years of his engagement at the opera house in Leipzig twenty-five new operas were given. In 1899 he succeeded Felix Weingartner as conductor of the Bremen Philharmonic Orchestra, and now holds that post. He has a widespread reputation in Europe as a conductor of orchestral concerts, and has been invited to appear in Paris, Moscow, Vienna, Barcelona and most of the large European cities.

M. De Bor in Larger Quarters.

M. B. DE BOR announces that, owing to the large increase in the number of his pupils, he has given up Room 816 and taken one of the largest and best arranged studios in New York, Rooms 817 and 818 Carnegie Hall. His new studio, which will accommodate 150 persons, and which contains a small stage, will be utilized for monthly vocal recitals in which his pupils will appear. Mr. De Bor will here continue to give instructions in artistic singing in French, German, Italian and English, and in opera, songs and oratorios. M. De Bor teaches the pure Italian method of voice building and tone placing.

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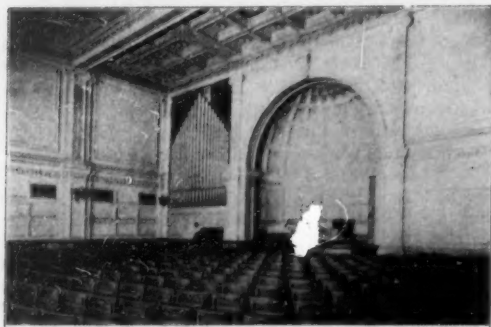
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Greater New York.

NEW YORK, October 10, 1904.

LILLIAN MILLER, teacher of piano, harmony and composition, song interpretation, and accompanist, has resumed her teaching at the Sixty-seventh street studios. Tuesday afternoons she is at the Bank Building, Montclair, N. J. Miss Miller has just completed the composition of "Rise Thou, My Soul," an Easter song.

H. Howard Brown and Mrs. Dora Topping Brown have returned to the city, resuming instruction last week. The coming season will undoubtedly be the most successful they have had.

"Some Psychic Reflections for Singers" is the third of the pamphlets by Louis Arthur Russell. This is one of the lectures given before the students of the Metropolitan Schools of Musical Art, Carnegie Hall. Mr. Russell has reopened his suite in Carnegie Hall.

Beatrice Maude MacGowan, a talented Canadian composer, whose songs have been published and admired in New York, has recently entered on her duties as supervisor of music in the public schools of South Orange, N. J., continuing her work in harmony and counterpoint under Sumner Salter. Janet S. Robinson, a contralto pupil of his, and for some years vocal teacher at Wells College, Aurora, N. Y., has accepted a similar place at the college at Hackensack, N. J. She will be heard during the season at the Salter studios.

Hermann Spielter, the pianist, composer and teacher, spent the summer in Germany. Aboard the Grosser Kurfirst he orchestrated his ballade, which is dedicated to Von Dameck. Mr. Spielter took part in the steamer concert, playing most of the accompaniments from memory. Others participating were Hermine Eschen, Mme. Hannah Mara, Frau F. W. Keam and Johannes Bischoff.

Edwin Harvey Lockhart sang at the dedication of the new organ in the First Presbyterian Church of Middletown, N. Y., last week. His new studio in Carnegie Hall he shares with his friend Julie Rivé-King.

Plans for the Manuscript Society, under President Frank L. Sealy, are tentative as yet, but developing satisfactorily. They include six concerts, preceded by a lecture or talk by a prominent musical authority. Details will soon be announced. There is a balance in the treasury for the first time in years.

Prof. Z. de T. Gyöngyöshalaszy, pianist, a graduate of the Royal Conservatory of Music and pupil of Coloman Chovan, Budapest, has located in New York at Steinway Hall. He spent the summer at Bar Harbor, where he played with success.

Albertus Shelley, the violinist, is director of the music at the Church of the Saviour, Madison avenue and 109th street. He has there a chorus of good size, and also an orchestra. He is director of the Y. M. C. A. Orchestra, Harlem branch, giving monthly concerts which are very popular. He spent the summer at his farm near Hancock, N. Y.

Earl Gulick has gone to Hotchkiss Preparatory School in the Berkshires, intending subsequently to proceed to Yale University and fit himself for the law. At the Church of the Heavenly Rest, his old position, and in the Yale College Glee Club a place is already open for him.

Cecile Louise Castegnier has returned from Long Branch and resumed teaching the piano. Her annual concert last spring at Mendelssohn Hall was a very successful affair. Her engagement to Mr. Steele was recently announced; it is interesting to note that her sister is engaged to Mr. Steele's brother, the nuptials to occur in the spring.

Frederic Watson was married in July. His wife was a fellow student at the Leipsic Conservatory, pupil of Teichmüller. He expected to make the teaching of harmony and instrumentation his specialty. He is at work on a book which he hopes to issue soon.

Gustav L. Becker while at Mt. Washington slipped on the inclined railway and hurt his leg severely. He is about, as usual, but carries a cane.

H. von Dameck, the violinist and teacher, fellow student at Leipsic with Maud Powell, Geraldine Morgan and John Rhodes, was in Europe the past summer. He did some work on compositions soon to be issued by Breitkopf & Härtel.

George H. Downing, an American baritone, and Melville A. Clark, an American harpist, have formed a sort of musical partnership, giving recitals, &c. Various papers of the East speak in high praise of Clark, while of Downing one of the best press notices is that quoted below from the Binghamton Leader:

Mr. Downing was the inspiring spirit of the evening. His brilliant voice was shown to good advantage in "The King of the Winds," in which the high tones came out clear and ringing, and the low tones were full and deep. He captured his audience with the children's songs and received three curtain calls.

The Modern Preparatory School of Music, F. W. Schlieder director, is meant especially for students who desire the best means for the study and understanding of the details of the various departments of music. Mr. Schlieder is himself a Bachelor of Music, Syracuse University, former director of the music at Centenary Collegiate Institute, Hackensack, N. J., and present organist and director at Mt. Morris Baptist Church, New York.

Miss Bailie announces the resumption of her piano teaching. She is a pupil of Leschetizky and teaches that method. The special features of the Leschetizky method are sureness of technic in scales, octaves and chords, finger equality and singing tone in melody playing. Intelligent use of pedals, as well as the correction of bad habits so often found in pupils, of inaccuracy, lack of rhythm, sluggishness of finger action, stiff wrists and lack of tonal color.

N. Coe Stewart, for thirty years superintendent of the music in the schools of Cleveland, Ohio, has established a teachers' training school in New York.

Everard Calthrop, the tenor, is coming into increased prominence. He sang at a Liederkranz concert at Syracuse last spring.

Douglas Ruthven, pupil of Walter H. Robinson, Carnegie Hall, and leading tenor of the late Bostonian Opera Company, has just signed a three years' contract with Henry W. Savage's Grand Opera Company, to sing leading tenor roles in the following operas: "Lohengrin," "Carmen," "La Bohème," "Trovatore," "Pagliacci" and "Cavalleria Rusticana."

Mr. Decsi adds to his already long list of prominent professionals Rosemary Glosz, who has been engaged by Hamlin, Mitchell & Fields for the operas to be produced under their direction.

Madame Torpadie (Björkstén) has begun her season at her handsome studios in Carnegie Hall. A letter recently received from Delle Sedie reads:

PARIS, May 18, 1904.

I have received your kind letter and am happy to hear through your charming pupil, Mrs. Cater Kerr, of your great success in New York. It will give me much pleasure to give her some advice, as she is very intelligent, has a beautiful voice, and a method that gives you great honor. Accept my sincere felicitations.

ENRICO DELLE SEDIE.

E. W. Vanderbilt's young daughter Merva has been training for the stage and will make her bow to the public in a musicale to be given by her at Carnegie Lyceum October 20. Miss Vanderbilt is a graceful little lady with a big, fine contralto voice. For the last few years her voice has been trained by Madame von Stamwitz. Miss Vanderbilt will be assisted by Albertus Shelley, violinist, with Mr. Riesberg at the piano.

At the American Institute of Applied Music Paul Savage, recently put in charge of the vocal department, gave a recital, assisted by Mrs. Savage, soprano; Margaret Roche, alto; Walter G. Barker, tenor, and Ruth Savage at the piano. Mr. Savage sang songs in German, French and English. Mrs. Savage pleased especially with a Strauss waltz.

Ernest R. Kroeger, of St. Louis, announces the establishment of the Kroeger School of Music at the Odeon. "Artistic Culture" is the main idea of this institution. He will have charge of the piano department. John Towers will be in charge of the vocal department; Isaac L. Schoen, the violin classes; P. G. Anton, the cello; Charles Galloway, the organ, and Mae A. B. Rickman, elocution. There will be classes in interpretation, analytical lecture recitals, pupils' recitals, harmony and kindred branches.

Assembly Hall, Presbyterian Building, situated at Twentieth street and Broadway, is easily accessible from the L roads, Broadway cars, &c. The hall seats 550 people, has a fine Odell three manual organ, with electric power, and is noted for its perfect acoustics. Any make of pianos may be used in this hall, which is not controlled by any piano maker. The hall is already booked for some leading concerts.

Dr. B. Merrill Hopkinson, the well known Baltimore baritone, spent the summer principally at Prout's Neck, Maine. He has sung over a large portion of the United States and Canada, including Chicago, Buffalo and most of the Southern and Eastern States.

Bruce Gordon Kingsley, the organist, pianist and lecturer, who has returned from a successful tour to the Pacific Coast, announces a series of opera recitals, combining music, lecture and illustrations.

The outcome of a recent visit to Philadelphia is that Madame von Doenhoff purposes teaching at the Constantin

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von Sternberg studios, Fuller Building, two days weekly. Having sung there with leading grand opera companies, she is still fresh in the memory of the people. Her specialty is voice building and dramatic development of the singer.

Justin Thatcher, the tenor, has been engaged as solo tenor for the coming year by the West End Presbyterian Church, 105th street and Amsterdam avenue.

Fresh from his triumphs in Kansas City, Mr. Powers arrived in New York on Sunday evening last and started on Monday at his studios in Carnegie Hall what bids fair to be a record breaking season. Thirty pupils will follow him from Kansas City to get the benefit of his winter instruction. Some of the more prominent of these singers will be heard at Mr. Powers' musicales and elsewhere.

Dr. Ion Jackson was the principal soloist at the dedication and opening of the Akron (Ohio) Music Hall. We quote two press notices:

Dr. Jackson is surely a product of, and this country boasts of no greater tenor or one whose reputation is more fully established. The volume, breadth and purity of Dr. Jackson's voice easily place him in the front ranks of our best artists.—Akron Press.

Dr. Jackson had the audience spellbound, for his voice reached every corner of the immense auditorium, and the sweetness and depth of feeling found a responsive chord in the heart of every one of his hearers. It was easy to understand after hearing him how, although still so young a man, he is already one of the foremost tenors in the United States.—Akron Journal.

Successful Charity Musicales.

A CHARMING musicale was given Saturday afternoon at Mrs. Edwin Gould's country home, Tarrytown, for the benefit of the Robin's Nest, a home for crippled children at Tarrytown. Nearly 1,000 well known persons were present from all parts of Westchester County. Those who took part in the musicale were Edwin Grasse, violinist; Silvie Ramaschiello, tenor; Hans Kronold, 'cellist, and Mrs. Toedt, soprano. Among the patronesses were Mrs. John D. Archbold, Mrs. William Everts Benjamin, Mrs. Ashbel P. Fitch, Mrs. George Jay Gould, Mrs. Charles A. Gould, Mrs. Frank Jay Gould, Miss Helen Miller Gould, Mrs. Alexander Duer Irving, Mrs. William Rockefeller, Mrs. Moses Taylor, Mrs. Henry Villard and Mrs. Harold G. Villard.

Homer Moore Opens a New Studio.

HOMER MOORE, the baritone and vocal teacher, formerly of 210 West 107th street, has opened a new studio at 235 West Forty-third street. Mr. Moore's teaching has been characterized as particularly practical. This opinion is borne out by the fact that his pupils secure important engagements in the best operatic companies. Henry W. Savage has engaged Kate Sherwood as prima donna soprano for his English Grand Opera Company, Charlotte Guyer George as solo alto flower girl, and Albert L. Pellaton as bass knight in his English production of "Parsifal." Last week Miss Frida Ricca was engaged by Mr. Ziegfeld as alternate with Grace van Studdiford in the principal role in De Koven's "Red Feather." Miss Eleanor Falk, now singing in Brooklyn, is a pupil of Mr. Moore and is considered one of the most accomplished singers on the vaudeville stage.

MILWAUKEE.

MILWAUKEE, Wis., October 6, 1904.

ALTHOUGH the number of visiting artists promised Milwaukee for the season just opening is unusually small, the activity among our own musicians and musical organizations promises to be correspondingly greater. The announcement of three symphony concerts by the Aschenbroedel Club, bringing up again the much mooted question of our ripeness and fitness for a symphony orchestra of our own, is of special interest. The program numbers seem remarkably well chosen. It is surely a matter for local pride, too, that the soloists are all Milwaukee musicians. These include Hans Bruening, Mrs. Norman Hoffman and Miss Della Thal, pianists; Daniel Protheroe, William O. Goodrich, in song; Willy Jaffe, violin.

The twenty-eighth annual announcement of the Arion Musical Club promises three concerts with full orchestra, including, besides, the time honored festive presentation of "The Messiah" during Christmas week, the "Samson and Delilah" of Saint-Saëns on February 21, and Cole-ridge-Taylor's "Atonement" on April 13. The soloists for "The Messiah" will be Mrs. Hissem-De Moss, New York, soprano; Miss Pauline Wolmann, Boston, alto; Theo. van York, New York, tenor; Herbert Wither-spoon, New York, bass.

To the Milwaukee Macnnerchor, Albert Kramer director, we shall be grateful debtors this year for bringing De Pachmann here for its first concert, and further for giving us a concert made up of male choruses by Milwaukee composers alone.

The full program of the Milwaukee Musical Society we will publish at a later date. The promise is made, however, of a rendition late in the year of the Beethoven "Ninth" symphony with the Boston Festival Orchestra. Judging from the high order of excellence of Mr. Puchat's directorship last year, there is every assurance of a thoroughly artistic performance of that great work.

The United Wisconsin Conservatories report a patronage by far the largest in their history, exceeding the highest expectations. The valuable addition of Carl Brueckner, 'cellist of the Chicago Orchestra, to the list of the faculty is the only change to be reported there. The first definite steps toward presenting another "Conservatory" opera along the lines of the "Golden Cross," which was so decided a success last year, are now being taken. Guy Bevier Williams, of the faculty, will again have this in charge.

The Eugene Luening Conservatory, occupying spacious and very pleasant quarters in the Uihlein Building, is in the full swing of the season's work. Mr. Luening is organizing a mixed chorus of 200 voices to present among other things the Beethoven Mass in D for orchestra and chorus.

Guy Bevier Williams, of the faculty of the Wisconsin United Conservatories, has been appointed director of the department of music and elocution of the newly reorganized and richly endowed Carroll College, of Waukesha. The faculty includes, besides Mr. Williams, piano: Miss

Mary Lyman Young, voice; Clark Woodall, violin; Miss E. Adela Rankin, elocution. The first faculty concert was given September 13.

Sidney J. Silber, a young Milwaukee pianist, who has just returned from several years' study under Leschetizky, has opened up a finely appointed studio in the Uihlein Building. He will make his first public appearance in Milwaukee some time in November at the Pabst Theatre, giving in all three concerts here. Mr. Silber will devote the major part of his time to concert work, having already twenty engagements in the State. A series of six lecture recitals tracing the development of the symphony to be given at the instance of the United Conservatories of Music is a laudable enterprise. Hans Bruening and J. Erick Schmall will assist in the piano illustrative work.

The Upmediate Club held its first meeting in Miss Ricker's studio, Masonic Temple, on October 1. The following officers were elected for the ensuing year: President, Miss Ella Smith; vice president, Miss Alice Stone; secretary, Miss Elizabeth Bradford; treasurer, Miss Anna Suckow. The general topic of study for the year will be the development of musical form.

The success of Ellery's Band under the leadership of Signor Ferulo at the Exposition Garden through the summer and fall has been deservedly great. E. A. S.

Carl Klein Is Here.

CARL KLEIN, the young violin virtuoso, returned last week on the Zealand from Godinne, the summer home of Ysaye, where he had been studying with that great master during the entire summer.

At the last soirée musicale in Ysaye's magnificent music room, on September 8, young Klein played with orchestral accompaniment, Ysaye himself conducting, the Tchaikowsky violin concerto, with Ysaye's immensely difficult cadenza.

Ysaye, as well as all the colleagues of the young artist, broke out into loud bravos at the end of a most wonderful performance. Carl Klein is here to perfect his repertory under the guidance of Ysaye and will make his debut in London next spring. The following winter he will play in Berlin and other great cities of Germany.

The program of the soirée consisted of Concerto No. 5 (Vieuxtemps), played by Jan Hambourg; Concerto No. 3 (Saint-Saëns), Albert Zimmer; Concerto, op. 35 (Tchaikowsky), Carl Klein; "Sonata Appassionata" (Beethoven), "Fantaisie," op. 17 (Schumann), by Mark Hambourg.

Sousa and his band will open in London October 9 for a fortnight's stay at Queen's Hall. The prima donna will be Estelle Liebling.



Mme. Johanna Tauscher Galski writes: I think these antiseptic THROAT PASTILLES are excellent, and I have already recommended same to many of my friends.

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The Vocal Department, under the direction of MADAME AURELIA JAEGER, late of Vienna, now directress of the Metropolitan Opera School, will be open in November by courtesy of Mrs. and Miss Packer, pupils may apply to the Instruction Committee at

2 Grace Court, Brooklyn, N. Y.



Mr. Henry W. Savage Brings Bayreuth to Our Doors.

Through This Manager's Enterprise the Libretto Surrenders to the Stage Its Half Interest in the Attention of the American Lovers of "Parsifal."



HENRY W. SAVAGE'S production of Wagner's sacred festival music-drama, "Parsifal," in the English language means practically the bringing of Bayreuth to America, and in the only form artistically possible. "Parsifal," of all the great music-dramas that were the outgrowth of Wagner's genius, demands imperatively that the audience understands the text. Opera here of any kind in a foreign language is an anomaly. Even in the older works of the Italian school inability to understand the language in which they are sung is a serious drawback to the pleasure of the American hearer. In Wagner's works, where words and music are so closely welded together, a good half is lost when the auditor is compelled to listen to performances in a tongue he does not understand. In the case of "Parsifal" this condition becomes practically an artistic impossibility.

The Production.

To produce a work like "Parsifal" in English is an undertaking to daunt the most daring of managers. The difficulties to be encountered are enormous, and for years had seemed to be insuperable. It is a work which will allow no half way measures.

Considered simply as an opera it presents technical problems that only the most skillful and resourceful of producers can solve, and then only by an expenditure of a vast sum of money. Considered as the greatest masterpiece of the operatic stage, a work which is enveloped in mystic and symbolic meanings which touch on the most deep seated and cherished beliefs of Christian peoples, it is evident at once that the performances must contain certain elements of reverence and spirituality which no other dramas or operas demand.

When Mr. Savage made up his mind last year to produce "Parsifal" he realized fully that the standard set at Bayreuth must at least be equaled in this country, and all his efforts have since been directed to that end. His long experience as a producer of grand opera in English has put him closely in touch with the musical public of the United States. Himself one of the greatest forces in the uplifting of musical taste in this country, he realized perhaps better than anyone else that the solution of the great financial problems involved lay in the absolute artistic success of his venture, and it is to the artistic side of the undertaking he has devoted himself.

He has had the best technical and artistic advice that can be procured. He has assembled a company of singers and musicians that is the result of long months of slow, painstaking sifting. His decorations, scenic effects, costumes and the like are the work of the best designers, men familiar with the demands of the music-drama and with conditions at Bayreuth. Each principal in his company was chosen with special regard to his fitness for the role he is to assume. His chorus is composed of young men and women, all of them trained and skillful singers, who bring to their work an enthusiasm as striking as it is rare. His stage manager is a man of great reputation in Germany, who is thoroughly conversant with the traditions of the Bayreuth Festival Theatre. His principal conductors,

both of them young men, have served apprenticeships under the greatest conductors of Europe, and themselves have built up enviable reputations as Wagnerian authorities.

The work of preparation has been going on for eight months, the actual work of rehearsing beginning in July.

In preparing "Parsifal" Mr. Savage has striven for the ideal which has animated him in all his varied productions, perfection of ensemble, that perfection to involve the idea of highest individual excellence.

Mr. Savage's Company.

The work of engaging the artists who will sing "Parsifal" was done by Mr. Savage last spring when he was in Europe. All of them are young, talented and enthusiastic, already the possessors of enviable reputations as singers. Most of them are strangers to the American stage. Mr. Savage, in following the policy which has been so successful with his grand opera company—that opera in English should mean that singers know the English language—

met with difficulties sufficient to discourage a less persistent man, but he finally succeeded in gathering together a company which is more than adequate for the work. Such as spoke faulty English were compelled to spend their summer undergoing rigorous training in diction until their accent disappeared. Now most of the foreign artists are much more easily understood than the average singer who uses his native tongue.

The exacting nature of "Parsifal" not only requires fine voices and the most skillful use of them, but in an undertaking like Mr. Savage's, calls for a very large company. Mr. Savage has provided not less than three artists to sing Parsifal and Kundry, and two for each of the other roles. For Parsifal he has engaged Alois Pennarini, the principal tenor of the Hamburg Opera, one of the leading tenors of Germany. Mr. Pennarini has a splendid voice, a fine stage presence and the stage experience necessary for so trying a part. Francis MacLennan, another Parsifal, is an American, who after long training in this country studied abroad and became the principal tenor of the Moody-Manners Company, of England. Christian de Voss, the third Parsifal, is the principal tenor of the Netherlands Royal Opera in Amsterdam.

For Kundry Mr. Savage has engaged Mme. Kirkby Lunn, Mme. Hanna Mara and Miss Florence Wickham. Mme. Kirkby Lunn is one of the greatest dramatic mezzo-sopranos in the world. For five years she has been the principal mezzo-soprano at the Royal Opera, Covent Garden, London, and two years ago she achieved an enviable success at the Metropolitan Opera House in New York.

Mme. Hanna Mara is one of the leading singers of Germany, the principal dramatic soprano at the Opera at Breslau, one of the best in Germany. Miss Wickham is a young American who has studied abroad, and has sung with success at the Hoftheater in Munich.

The roles of Amfortas will be sung by Johannes Bischoff, a young German artist, who has been the leading baritone at Cologne, and by Franz Egenieff, who, after a rigorous training under Victor Maurel, won success last year at the Theater des Westens in Berlin.

Putnam Griswold, a young American basso, who has been singing with much success in the Opera at Frankfort-on-Main, will alternate with Ottley Cranston, of the Turner Opera Company, of England, in the exacting role of Gurnemanz, while Homer Lind, formerly of the Carl Rosa Company, of England, and J. Parker Coombs, an American basso of reputation, will alternate as Klingsor.

In his choice of conductors and stage director Mr. Savage has not been less fortunate. Walter H. Rothwell



Mme. Hanna Mara

Walter H. Rothwell

Florence Wickham

Putnam Griswold

Johannes Bischoff

Franz Egenieff

Ottley Cranston

Mme. Kirkby Lunn

Alois Pennarini

Francis MacLennan

Homer Lind

Moritz Grimm

Christian de Voss

J. Parker Coombs

It is Mr. Savage's belief that he is presenting to the American public, at a cost within the reach of all lovers of what is noble and beautiful in music and in drama, a production of this monumental work which will mark an epoch in the history of the American stage. He is bringing to the homes of the American people in the only form artistically possible a work which is unique in conception and execution, in the ideas it involves and in the stimulus it gives to the ideas of others, in the ecstatic beauty of its music, and in the profound and moving pathos of its theme.

is a young Englishman whose life has been spent in Germany. He learned the art of conducting in Hamburg under the great Mahler, now in Vienna, and for the past two years has been the principal conductor of the Netherlands Royal Opera in Amsterdam. Moritz Grimm, also a young man, has been conductor at Stettin, where he is highly regarded. André Benoit, the assistant conductor, is a musician of experience and talent.

Joseph Engel, the stage director, is looked upon in Germany as a leader in his class. Through his efforts Kroll's in Berlin and the Stadt Theatre in Strassburg won international reputation.

The first performance of "Parsifal" in English will be given at the Tremont Theatre in Boston on October 17. After an engagement of two weeks in Boston Mr. Savage's company will come to the New York Theatre in New York, on October 31, for a run of six weeks. "Parsifal" will be given on tour in Albany, Schenectady, Utica, Syracuse, Rochester, Philadelphia, Brooklyn, Washington, Baltimore, Pittsburg, Cleveland, Chicago, Milwaukee, St. Paul, Minneapolis, St. Louis, Cincinnati, Louisville, Indianapolis, Detroit, Columbus, Toledo, Buffalo, Toronto and Montreal.

A NOTED VOCAL TEACHER.

MME. GILDA RULA, the noted vocal instructress from Naples, has opened her studio for the season at 168 East Seventy-ninth street, and has already begun lessons with a large class of pupils, most of whom are studying for the opera stage. Madame Rula is one of the few accredited exponents of the real Italian bel canto method, that method of which Camillo Engel wrote in THE MUSICAL COURIER several weeks ago: "The pure Italian bel canto, 300 years old, is the best method because it is the most natural." Nearly all the great singers of the past have been taught by Italian maestros or by their pupils and exponents. The three kinds of bel canto, pianato (smooth style), fiorito (florid) and declamata (dramatic), are all taught by Madame Rula in equal perfection, and at several pupils' recitals, to be given in the near future, Madame Rula will demonstrate the efficacy of the vocal principles which she professes, and whose success with her pupils will be her best advertisement. Vocal circles in New York are much interested in Madame Rula's coming, and will watch her work with much more than ordinary interest.

An Arens-Harper Letter.

AMONG the many letters of commendation and eulogy which have been received by William Harper, the basso, from distinguished musicians is the following from F. X. Arens, conductor of the People's Symphony Concerts:

William Harper was the soloist at the People's Symphony Concert in commemoration of the centenary of Berlioz's birthday, on which occasion he sang the "Serenade" from "Faust." His noble voice and admirable style wrought the audience to a high state of enthusiasm; in fact, he was recalled again and again, and that despite the fact that at the People's Symphony Concerts no encores are allowed, of which rule the audience was well aware. Mr. Harper has also sung at one of our chamber music concerts, on which occasion he proved himself a manly and noble interpreter of the classical art song. I speak, therefore, from personal knowledge and herewith recommend Mr. Harper as a genuine artist.

F. X. ARENS.

More Concerts for Maconda.

AFTER the Southern tour which Madame Maconda will make the end of this month and early in November she will go West to sing at Muncie, Ind., December 2, and Grand Rapids, Mich., December 13. Dates closed for the soprano after the new year include one concert at Rochester, N. Y., January 22.

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CINCINNATI.

CINCINNATI, October 8, 1904.

ROMEO FRICK, baritone, a graduate of the Cincinnati Conservatory of Music, was rewarded with splendid success for his superb singing last Sunday in Chicago, with the solo quartet of which Mr. Hamlin was formerly a member. He gave an individual recital at the Hotel Virginia on the North Side on the Monday following, and will follow this up with recitals in Kentucky at Owensboro, Henderson and other cities. Mr. Frick will also appear in recital tour of Texas cities with ladies' musical clubs in the fall. He received all his training from Miss Clara Baur of the Cincinnati Conservatory.

Forty guests enjoyed the morning musicale given by Miss Laura Northrup Tuesday at her home in Kansas City. Miss Flora Foster was the guest of honor. She is a talented and promising young pianist of this city.

Emma Heckle, soprano, has returned to the city after a three months' sojourn abroad.

Robert Hosea, baritone, who reached the top of the ladder in American engagements when he was soloist for the Boston Symphony Orchestra, under Mr. Gericke's direction, has concluded to remain in this city of his early training and associations, and devote himself to teaching. Mr. Hosea's teachers were Carl Duft, Sauvage, Emil Fischer and Herbert Witherspoon.

Mrs. C. A. Alchin, of this city, has some wonderfully practical and luminous directions in her volume on "Ear Training for Teacher and Pupil." She is the originator of the method which teaches to think in tones, and trains the ear and feeling so that even the tone deaf, as she declares, may learn to sing, name, write and play what they hear; to harmonize melodies at sight, to improvise accompaniments, and to recognize and appreciate not only the melodic effects but the harmonic and rhythmic as well.

One of the most successful voice instructors at the Metropolitan College of Music is Miss Mathias. Miss Mathias is earnest and intelligent in all her work—she goes into her task with enduring enthusiasm, and the results are such as she may well be proud of. With so high an authority as W. S. Sterling in charge the voice department in this conservatory is well fortified. The pupils of Miss Mathias will appear in recital during the season.

Adolf Hahn began the rehearsals of his students' orchestra today. This will be one of the leading educational movements in the city, and it will be superintended by a musician of high ability and unlimited enthusiasm. Mr. Hahn has consented to accept a few talented outsiders who wish to grow up with the orchestra.

At the first rehearsal of the Catholic Festival Chorus 450 voices were present. Several numbers of the "Messiah," opening oratorio of the series, were reviewed. Rehearsals will be continued every Monday night, and it is the project to make the chorus number 600 members.

Dr. N. J. Elsenheimer finds his time very much occupied at the College of Music these days. Besides his duties as director of the college chorus he is the principal teacher

of theory and has his usual large class of piano students. The college chorus met last week for reorganization, and Dr. Elsenheimer was much pleased with the voice material that presented itself.

J. A. HOMAN.

PEOPLE'S SYMPHONY PLANS.

THE People's Symphony Concerts, hitherto held in the large hall of Cooper Union, will move to Carnegie Hall this year. The change was made necessary by a decision of the trustees of Cooper Union to discontinue all concerts to which the general public could gain admittance.

With this removal to Carnegie Hall the danger arises that, attracted by the uniform excellence of the programs, the low rates of admission, as well as by the better appointments and acoustics of the larger hall, others may usurp the seats intended for students and wage earners.

In order effectively to obviate this danger the board has decided to issue cards of identification to all schools, colleges, institutes, college settlements, &c., as well as to all trade unions and to the large department stores, &c. Upon presentation of such a card, duly stamped by the principal or employer, the holders may secure their seats at Ditson's music store at the usual rates of from 5 to 50 cents per concert. The orchestra, already very efficient, has been increased to seventy men.

The soloists, as far as they have been engaged, are as follows: Mme. Ruby Cutter-Savage, soprano; Miss Maud Powell, violin; David Bispham, baritone, and Miss Olive Mead, violin. Others are to be announced later. The dates of the concerts are: Fridays, November 4, December 9, January 13, February 17, March 17, and April 14.

Since it is impossible to reach each employer or teacher in Greater New York, students and wage earners are requested to apply to the musical director, F. X. Arens, 305 Fifth avenue, for cards of identification. The management hopes that in this manner not only all the old subscribers may find their way to the new hall, but also that hundreds, even thousands, who hitherto have been actually debarred from attending on account of the limited seating capacity of Cooper Union Hall, may now be brought under the influence of these concerts.

The People's Symphony Auxiliary Club announces a series of six chamber concerts, for its members only, at Cooper Union Hall, on Thursdays, November 17, December 15, January 26, February 23, March 23 and April 20. There will be no tickets sold at the box office. Students and wage earners may become members by sending \$1, together with name and address, to F. X. Arens. Membership entitles holder to two admissions to each of the six chamber concerts. In addition, members of the Auxiliary Club may secure their seats to the Carnegie Hall concerts one week in advance of the general public, i. e., on Monday, October 17.

Effie Stewart to Teach.

MISS EFFIE STEWART announces that she will teach some this season at her studio, 35 West Eleventh street. In addition to vocal lessons, Miss Stewart will have classes in French diction. No American singer has greater fluency in the French language. Miss Stewart's pure accent and knowledge were gained through her long residence in Paris. The soprano is still the musical attraction at the Rev. Dr. Parkhurst's church. She is booked for a few concerts, and expects to give recitals and appear in oratorio as in former years. Miss Stewart is just back in New York from a delightful vacation passed at Oquaga Lake, Deposit, N. Y.

CARNEGIE HALL

Monday Evening, October 24

At 8:15.

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WASHINGTON.

WASHINGTON, D. C., October 10, 1904.

It is estimated that the outlay for the Washington Orchestra will this year amount to about \$28,000, which the expensive soloists expected will swell to about \$38,000. These figures, with the fact that Reginald de Koven again gives his valuable services wholly free as conductor of the symphony orchestra, should surely awaken the people of Washington to the necessity of uniting generously in subscriptions in the interest of this movement. Thanks to prominent individuals much is done in this way, but that alone is not sufficient. If we want the Washington Orchestra to do the capital justice we must unite hand and heart in sustaining this brave body of real musicians, who have already achieved so much. We eat and wear so much and spend lavishly in futile directions. Let us turn a few of these waste pipes of expenditure into the growth and advancement of music. The orchestra is our leader in this line. Let us give it our support. Subscriptions for any amount may be handed to Sydney Lloyd Wrightson, College of Music, 1218 and 1220 F street; to Miss Katie Wilson, same address. The orchestra is prepared this season to give admirable concerts or service in accompaniment in outside cities. Engagements are now being booked. November 19, December 17, February 18 and March 11 there will be a series in Baltimore. Morgantown, South Carolina and New Orleans are to be visited, and there are prospects for an extended Western tour.

The program of the Washington Saengerbund, under the direction of Henri Xander, gives October 16, 23, 27, 30, November 6, 7, 13 and 20 as concert dates for the opening of the season. A grand ball and a theatrical performance are included in the schedule which Washington audiences have come to anticipate with much pleasure.

Sydney Lloyd Wrightson will give a recital at the Willard about November 1, invitations limited. He will also sing the baritone role in the "Dream of Gerontius" to be given by the Choral Society in March. Anita Rio, Miss Muriel Foster, Mrs. Leonard, Frederic Martin, Ellison van Hoose and Mr. Douty, of Philadelphia, will be other artists connected with this society this season.

In response to a general appeal to that end, the Creature management promises a reappearance of that remarkable conductor in Washington on November 27. This will be good news. The last concert stirred Washington to its centre. The house was not large enough to hold the audience. Yet many people not yet returned were denied the privilege of hearing this unusual music. They will be on hand in November. The singing of Madame Barili, the vocalist of the Creature company, is universally admired. Having an exquisitely pure soprano, well trained and brought to the limit of artistic finish by the exacting rehearsals of Creature, the singing of Madame Barili affords a treat that is rare as it is valuable as a lesson. A beautiful woman, full of grace and charm, her modest and unposeful self effacement before her art is another lesson which might well be followed by other vocalists. The master is requested to close his next Washington concert with his arrangement of "Carmen," as many in the capital have not yet heard that.

The coming of Coleridge-Taylor to Washington is to be indeed a unique affair this season. The immense Convention Hall is to be arranged to seat about 2,800 people. Two evening entertainments will be given, one consisting of "Hiawatha," the other of a mixed program, including recent compositions by Mr. Taylor, choruses from "The Messiah," choral numbers on poems by Longfellow, new African dances in music, unaccompanied selections from "The Golden Legend," by Sullivan, and one by Horatio Parker. The composer will himself play on piano and violin. A third concert will be given in Baltimore.

Mrs. P. M. Sturgiss, of Morgantown, W. Va., has arrived in Washington as student of the College of Music.

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This lady is highly gifted in many directions in music. She speaks with warmth of the affection and esteem in which Mr. Wrightson is held in her town, of the great regret and loss in his departure from it and the general faith in his success in Washington.

Sir Asger Manerick, the Danish musician, entertained at his home this summer in Copenhagen the Washington musicians Mr. and Mrs. Otto Torney Simon, whose tour embraced Bayreuth, Munich and other musical centres. Mrs. Simon, who is an accomplished pianist, studied the greater part of the summer with Leopold Godowsky, and is delighted with the results of his teaching.

Mrs. Eleanor Potts Beck, the pianist, has again been engaged as pianist to the Washington Kindergartens, founded by Mrs. Phebe Hearst. She is now at her studio, 1401 H street. She is a busy teacher during the season and a very helpful one to piano students.

Oscar Comstock announces the first of the twenty-fourth series of musicales given at his studio.

Mrs. Sallie Bradley MacDuffie will give her views on sight reading at this week's meeting of the Music Lovers' Knot. In a large choral class forming she will carry out the theories advanced before the Music Lovers. At a recent session Edwin Hughes, an accomplished pianist, played Brahms' "Ballade Upon a Scotch Legend." The story was told and the composition analyzed by Mr. Hughes. He also played a Chopin etude in thirds, which was likewise analyzed before being interpreted. Music heard during an expedition to the North Pole, told in a most interesting manner by Middleton Smith, one of the Geographical Congress, was a recent feature of the Knot.

Mr. Gareissen is in Washington on Saturdays only this year, owing to engagements in New York. He teaches on that day at Sanders & Stayman's, on F street. Mrs. Agnes Postell Everest has several pupils in her deep breathing class, preparatory to vocal work. Mrs. Everest is an exponent of the celebrated Orgeni School in Vienna.

While all these musical events are going on please notice the new and attractive cards which are appearing in the news depots all over the city announcing that record is to be found in THE MUSICAL COURIER of names, events, opinions and advancement of all kinds in school, church, home or studio, which paper is "to be found within." Notice also how "Washington cards" are creeping one by one into the opening pages of the paper. This indicates the faith that is growing in increased circulation.

Miss Beulah Chambers, the pianist, and Dr. Gloetznar are teaching piano and all that belongs to the art at the Gunston Seminary.

Novelties by Bruno Oscar Klein.

AMONG the novelties to be produced this season by the Philadelphia Orchestra, under Fritz Scheel, are a symphonic poem by Bruno Oscar Klein and a new piano concerto by the same composer. This latter work will be played by Constantin von Sternberg. Musicians are looking forward with interest to these new works by Mr. Klein.

WASHINGTON UNIVERSITY OPENS.

[WASHINGTON CORRESPONDENCE.]

THE event of this week in Washington was the formal opening of the University of Music, under the presidency of Marie von Unschuld, the Austrian piano artist and court pianist to the Queen of Roumania. The affair, divided into five receptions and a recital, and held afternoon and evening in the University Building, 1514 H street, was characterized by great dignity in expression and worth in performance.

In her address of welcome the president accented the necessity for length of time and seriousness of attitude in music study, and the necessity for favorable conditions in the pursuance of a musical education. She indicated the impossibility of such requisites in the present method pursued by Americans of going abroad for music study. However valuable European education might be, she said, when properly pursued, the inevitable conditions surrounding foreign study for Americans made such compliance impossible, and results consequently futile.

The tuition fee of the University, the president explained, was made to cover the principal study, all secondary studies being free of charge. No extra payments from time to time should be demanded to annoy parents and friends, hastening and disturbing the necessary peace and tranquillity of art study. Access to a thoroughly artistic atmosphere was likewise free, an atmosphere indispensable to the proper formation of a musical being. Fraulein von Unschuld alluded to the intelligence possessed by American students, observed by herself in general association, and now particularly evident in the examinations for admission to the school. In her second address President von Unschuld emphasized the aims and lofty ideals with which she was inspired in the opening of such an institution, and her hopes in those by whom she would be surrounded. She invoked devotion to duty, conscientiousness in labor and loyalty to herself and to art on the part of her faculty. She invoked likewise the confidence of the public, that music students be unreservedly committed to the care of the University. She referred to the kindly welcome given her as an artist in the States. The exercises were opened by Handel's prayer hymn, "Let Thine Hand Help Me," sung by Miss Clara Drew. J. C. Monaghan, of the Department of Commerce and Labor, made an address on art.

After various receptions to faculty, parents, pupils and the general public, a recital was given by the faculty, including the artist president. The "clou" of the program was her playing of a Chopin nocturne, Henselt's "If I Were a Little Bird" and Schumann's "Elevation," for which she had a flattering ovation. Miss Clara Drew, as head of the vocal department of the University of Music, distinguished herself by an impassioned rendition of the aria and recitative from "Samson and Dalilah," "Amour viens m'aider." Her superb contralto voice and noble style made a deep impression upon the large audience, and she was at once established in favor as a vocalist of high plane.

Johannes Miersch, court violinist to the King of Greece, was also happy in violin work, the Wieniawski legende and polonaise. Jacques Vanpouck was applauded in selections from Baermann's "Military" concerto for clarinet, and Miss Marguerite O'Toole, the gifted harpist of the University, played Godefrid's "Dance of the Sylphs." The whole was well framed by recital of "The Message," by Charlemagne Koehler, professor of dramatic art in the school, and the singing again by Miss Drew of Handel's



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hymn, with harp accompaniment by Miss O'Toole. Much credit and thanks are due Henry P. Cole, secretary of the University, and his son for the efficient management of the opening.

MISS CLARA DREW.

[WASHINGTON CORRESPONDENCE.]

A MOST important accession to the circle of musicians in Washington is the coming, as head of the vocal department of the Washington University of Music, of the celebrated contralto Miss Clara Drew. Miss Drew's impressive singing of various styles of music on the occasion of the opening of the university, in the presence of an immense and critical audience, has stirred the hearts of all and won for the singer an immediate welcome to the best circles in art and society. Her grace and dignity, refined charm and an air of calm sincerity have done the rest. She is already a favorite. Miss Drew was immediately engaged as a soloist in the Church of St. Aloysius, one of the most important in the city in many respects and alive to the music movement. Mr. Kubel, the organist, and members of the choir are delighted at the prospect of new and interesting music this season. The contract is signed and rehearsals will begin this week.

That Miss Clara Drew is well and most favorably known throughout the United States is testified by a volume of press notices from Boston, Denver, New Orleans, Des Moines, New Brunswick, Seattle, Salt Lake, Duluth, Auburn, N. Y.; Birmingham, Ala.; Wilmington, Del.; St. Louis, Chicago, &c. The Boston Transcript, Herald, Globe, Journal, Times, Denver Republican, Des Moines Register and Leader, Seattle Post-Intelligencer, Salt Lake City Tribune, Duluth Herald, St. Louis Republic, Auburn Advertiser, Atlanta Constitution, New Orleans Picayune, Birmingham Age-Herald, Delaware Morning News, Charleston Times-Dispatch, St. Louis Globe-Democrat, St. John Daily Sun and the Salt Lake City Deseret News are unanimous in their praise. Miss Drew has, as a basic quality to her vocal work, a nature deep and strong, alive to all that is noble and elevating, and sensitive to a degree in its sympathy. She is highly endowed also with the gifts of imparting to others what she herself knows. She is a scholar and a student, modest and gentle in manner, but powerful in the true artistic sense.

Miss Drew is a marked brunette, with pallid complexion, good height, fine figure and easy grace in all movements. She has all the languages in hand, knows composition and harmony, believes in the best schools of music as the best educators for youth, and is an admirable coach in operatic and oratorio work, as well as in the preparation for the concert stage. The university as well as Washington are to be congratulated in having Miss Drew with us.

Miss Emma Howson Resumes Teaching.

MISS EMMA HOWSON, the well known teacher of the Lamperti method, has removed her studio from No. 115 Carnegie Hall to No. 836 Carnegie Hall, where she will be found—or rather where she will teach—Tuesdays and Fridays. Miss Pauline Johnson, the operatic soprano, who has been singing professionally for the last three seasons, and who has in that time not only taken a foremost place in the operatic world but has also become a splendid actress as well, has just returned to Miss Howson, who was her first teacher, and taken up her vocal studies with her.

In addition to the novelties already announced, the Berlin Philharmonic Orchestra will produce also a serenade by Draesecke, D'Indy's "Istar" variations, Goldmark's "Italy" overture and Georg Schumann's "Variations on a Merry Theme."

Obituary.

John Howard.

JOHAN HOWARD, descendant of patrician ancestry and widely known as a teacher of vocal music, a writer and critic, died under peculiarly distressing circumstances on Monday, October 3. While crossing the Circle near Central Park the musician was run down by a truck and killed. His body lay in the morgue at Roosevelt Hospital for a day before his identity became known. Mr. Howard was born in Connecticut and was graduated from Yale University in 1864. His book, "The Physiology of Artistic Singing," was published in 1886. A day before his death Mr. Howard corrected the last chapters of a new book, "Expression in Singing." He was a former contributor to THE MUSICAL COURIER. Like most men of extraordinary talent, Mr. Howard was prodigal in his generosity, and he always had a care that his right hand should not know the kindly acts of his left. Walter H. Robinson and Theodore Drury, of New York, are among Mr. Howard's successful pupils. Funeral services were held on Thursday, October 6, from an undertaking establishment in West Thirtieth street. The late Mr. Howard was sixty-three years old, and is survived by two daughters and one son.

SIGHT SINGING CLASSES.

MISS DEMING has moved to her new studio, 405 Carnegie Hall, and will open her classes in sight singing on Monday, October 17. Miss Deming's work has become so well known that she is attracting many pupils from different parts of the country. Her school offers many advantages to students of vocal music and the piano. Vocalists are beginning to realize that they cannot rise very high in their profession without a knowledge of sight singing, and Miss Deming's work as a teacher of this branch of music is more appreciated each year.

As she has had the advantages of studying the best known methods in this country and Europe she has at her command the most practical system of teaching. Those having a good ear can make very rapid progress under her instruction, and even those having a poor ear can be trained to sing in perfect tune under her direction.

Organists who have to hear numbers of singers say "there are plenty of fine voices, but we need good readers." The person who can read gets the position, and Miss Deming's school is bringing up this standard, her pupils finding that they are able to hold positions that were impossible to them before studying.

Miss Deming has assistant teachers of the piano, and the principles of sight singing are used as the foundation of the work. Ear training is a special feature of this work, the pupils learning to hear music mentally when they see it on the printed page, and to write it when heard. Miss Deming taught in the Sternberg School of Music for several years. Constantin Sternberg, the composer, who heard all of the lessons she gave there, once said to a large number of people: "If I had the control of thousands of students, both vocal and instrumental, I should insist upon all of them studying this method of sight singing, as it lays the true foundation for all branches of music; it makes students think in tone, or read music upon the same principle as a language."

Miss Deming prepares teachers in this branch of vocal music, so they are fitted to fill positions as supervisors and teachers in private and public schools. Good teachers are badly needed in this line of work. Students of music are

always welcome to visit the opening classes, where a full explanation of the work is given.

The classes open on Monday, October 17, and Thursday the 20th, at 3 o'clock. Many private pupils have already begun, and Miss Deming's time is rapidly being filled.

THE GUILMANT TOUR.

ALEXANDRE GUILMANT will make his only New York appearances Tuesday evenings, November 15 and 22, at 8:15 o'clock in the First Presbyterian Church, Fifth avenue and Twelfth street. Mr. Guilmant is now filling an engagement of thirty-six recitals on the grand organ at the St. Louis Exposition before audiences of 3,000 persons, with phenomenal success. At the conclusion of the St. Louis contract Mr. Guilmant will make a tour of the principal cities under the management of William C. Carl. In addition to the New York concerts the tour will include Chicago, Boston, Pittsburg, Harrisburg, Evanston, Bloomington (two recitals), Oswego and the following colleges: Yale, Vassar, Mt. Holyoke, Smith, Oberlin, Lake Erie, Wesleyan, the Brooklyn Institute, Allegheny and Peabody Conservatory of Music, Baltimore. During Mr. Guilmant's stay in New York dinners will be tendered him by the Guilmant Club (composed of his former students) and the Guilmant Organ School. The famous organist will sail for Paris on November 24 to fill his engagements in the French capital.

With a Grain of Salt.

(From an Exchange.)

"YSAÏE, the violinist," said a musician, "is a fellow with some odd characteristics. Usually, for instance, he is shy and quiet, like a little girl, but if ruffled or annoyed he is different."

"He was playing at my house one night. Among my guests was an elderly woman—ugly enough, it is true—but a passionate lover of music. As Ysaÿe played this woman drew closer and closer to him. She was interested in his score, and to read it the better she almost laid her head against his. Her cheek and his almost touched."

"Ysaÿe was very angry. Suddenly he stopped playing. He took out his handkerchief and he wiped the woman's nose with it."

"Imagine the scene. Everybody started back in surprise. Ysaÿe, too, started back, apparently surprised beyond measure."

"Oh," he said, "I beg your pardon. Your nose was so near my face that I thought it was my own."

Madame Blauvelt's Success in Britain.

THE concert tour of Madame Blauvelt through Great Britain is the third one she has made with her own company in that country and is proving more successful than any similar tour made by a vocalist of late years. At the Cardiff Festival, where on the closing day she sang in Massenet's "Eve," she created the utmost enthusiasm. Her concert tour will continue for twelve weeks and includes all the principal cities of England, Scotland and Wales, barely closing in time for her to sail, December 5, for the opening concerts of her American tour, in Philadelphia, December 16 and 17.

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CHICAGO, October 9, 1904.

THE advance sale of seats for the Chicago Orchestra amounts at present to more than \$60,000, a sum which far exceeds the advance sale in any previous year. In addition to the regular twenty-four concerts the orchestra has arranged to give six concerts for the University of Chicago in Mandel Hall. The Quadrangle Club (the faculty club of the university) will devote special attention to these concerts, stimulating the students to attend, and engaging no artists to appear in other concerts. Mr. Thomas will prepare for the University of Chicago concerts entirely different programs from those to be given at the regular concerts in Orchestra Hall.

A Characteristic Hofmann Program.

It is to be regretted that the season cannot open in Orchestra Hall, but it could not be more fortunately ushered in than by the piano recital which Joseph Hofmann will give on the evening of Monday, October 30, in Music Hall. His popularity with the Chicago public has been often proved. He will again present one of those programs for which he is famous, one which represents all schools of composition, and combines most happily the intellectual, the emotional and the sensational elements in music. Its arrangement will be as follows: Prelude and fugue, Mendelssohn; capriccio and pastorale, Scarlatti; "Waldstein" sonata, by Beethoven; nocturne, valse, berceuse, mazurka and scherzo, by Chopin; "Etude de Concert," Sternberg; "Melodie Russe," Rubinstein; caprice, Leschetizky; "Through the Clouds," Josef Hofmann; "Don Juan" fantasy, by Liszt. This is the first recital of the season under F. Wight Neumann's management. A complete list of his engagements for the year was published in a recent issue of THE MUSICAL COURIER. Mr. Neumann announces further that he has engaged Eugen d'Albert for a piano recital in Music Hall on Sunday afternoon, March 26.

Musical College Announcements.

The distinguished violinist Emile Sauret is announced to take part in a faculty concert which will be given by the Chicago Musical College on November 15 in the Auditorium. The other artists include Arthur Speed, who will make his first appearance with orchestra in America; Herman Devries and John B. Miller. The full orchestra will be under the direction of Hans von Schiller.

The thirty annual series of musical and dramatic matinees by members of the faculty and pupils of the Chicago Musical College begins on the afternoon of Saturday, October 15, with a program by advanced pupils of Emile Sauret, Hans von Schiller, Herman Devries and Rudolph Ganz. These matinees will be given every Saturday after-

noon in Music Hall College building, from October 15 to April 22 inclusive, excepting December 24 and 31. Felix Borowski will lecture on the same days, giving his celebrated course on musical history. The matinees will begin at 2:30 o'clock, the lectures at 1 o'clock.

Allen Spencer's Engagements.

Allen Spencer will play his first recital of the season in Chicago, October 15, this being in the American Conservatory series. On October 27 he will play at Knox College, Galesburg. In November he will play at the Academy of Our Lady, Longwood, on the 16th and will also give a recital at the First Baptist Church, Chicago, during the month. Mr. Spencer will play at Delaware, Ohio, on January 24, and at Columbus, Ohio, on January 25. His annual evening recital will be given in February at Music Hall, and he will also play a somewhat unusual chamber work at the last Drake String Quartet concert at Kimball Hall. Several dates now pending will be announced later. Mr. Spencer will arrange several programs during the season to be played by his advanced pupils.

Eleanor Howard-Waring.

Among the vocal teachers of Chicago who are meeting with exceptional success is Eleanor Howard-Waring, who came here a year ago. She gave up a large teaching connection in New York, and closed her studio in Carnegie Hall to open one at 728 Fine Arts Building, where she is now kept unusually busy. For some years she has devoted attention to the study of French diction and to French song literature. The results she obtains with her pupils in this particular branch of the art are unusual. Specialization is, however, not necessarily limitation, and no teacher in Chicago is more thoroughly familiar with the German and English song literature, and with the fundamental principles of voice building, than Mrs. Waring.

Minnie Fish-Griffin.

In addition to the many concerts and recitals booked for Mrs. Minnie Fish-Griffin, society people are finding her out, and she is in great demand for social functions. She entertained Mrs. Wallace DeWolf's guests last week for an hour, singing to her own piano accompaniment such songs as "Margaret am Spinnrad" of Schubert, "All Mein Gedanken" and "Ständchen" of Strauss, a group of songs by Mrs. A. O. Mason and many others. Later on the same afternoon she delighted the guests of Mrs. A. B. Dick.

Marc Lagen.

Manager Dunstan Collins announces that Marc Lagen, the gifted Western tenor, is in great demand, and his season opens up brilliantly with ten recital engagements

for the month of October and several excellent concert appearances. Many of these are return engagements, showing conclusively that Mr. Lagen's work is eminently satisfactory, and that the unstinted praise given him by the press is in every way deserved. There follow a few recent press notices:

The tenor parts were sung by Mr. Lagen in a manner that stamps him as a singer of unusual promise. This was Mr. Lagen's first appearance in this city and he was at once a favorite. His voice is a pure lyric tenor, rich and resonant, and he sings with true dramatic instinct. Mr. Lagen is young and has been before the public prominently but a short time, yet he has won many successes, and musical critics prophesy a great future for him.—Ottumwa Courier.

Mr. Lagen has a fine tenor voice and did his work in such an artistic manner as to receive a rousing applause.—Ottumwa Democrat.

Marc Lagen, of Dubuque, has a pure lyric voice, beautiful in quality and richness. His rendition of the warning of Obadiah, given in the beautiful tenor solo, "If With All Your Hearts Ye Truly Seek Me," captivated the audience.—Tabor Beacon.

Mr. Lagen had before ingratiated himself into the hearts of a Creston audience by the power of his voice, and Monday afternoon completely captured those who had not heard him previously by the marvelous singing with which he favored the audience. His program was a very long one, and ranged from the classical to several lighter selections at the close, and in every case he made an impression. He has a most musical voice and a winning stage presence, and his interpretation is marked with a fervor and an understanding which easily prove him to be one of the best tenors before the public today.—Creston Advertiser-Gazette.

Marc Lagen rendered several selections and the beauty of the sweet tenor voice was heard to splendid advantage in every number he rendered.—Dubuque Times.

Marc Lagen gave Gounod's cavatina and three ballads with excellent effect.—Telegraph-Herald.

Mr. Lagen has a voice whose wonderful range and capabilities make it possible for him to enter any field, whether it be the broad.

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impressive style of oratorio, the more florid work of opera, or the tender sweetness of lullaby or love song.—Dubuque Enterprise.

Mme. Ada Soder-Hueck.

Mme. Ada Soder-Hueck, whose recent appearance in St. Louis with the Exposition Orchestra attracted such widespread notice, and was extensively reviewed in a recent issue of THE MUSICAL COURIER, will tour extensively during the coming season. She is a worthy artist whose career in Europe has been unusually successful. Her work is by no means unknown to the public of America, as the many demands for her services in concert and recital amply prove. While in Europe Mme. Soder-Hueck was heard in the principal cities of Germany and Austria-Hungary, not only in concert and song recital but also on the operatic stage. She received a very flattering offer from the Royal Opera in Vienna to sing leading contralto roles, but was obliged to refuse, owing to the more profitable field of activity which opened for her in America. She is a German artist, a pupil of Marianne Brandt. Her voice has the rare true alto quality, a voice of great range, fullness and soft and sympathetic quality. Her repertory is enormous, embracing almost everything in German classic song literature, with a generous selection of modern German and English songs, all the principal oratorios and, of course, thanks to her operatic training, a great number of arias from German, French and Italian operas. Mme. Soder-Hueck has placed her Western engagements in the capable hands of Dunstan Collins.

A Promising Artist.

A new claimant for honors in the field of music recently made her appearance in Chicago before a large audience at the Standard Club, the occasion being a reception given by the Council of Jewish Women in honor of their president, Mrs. Hannah Salomon, and her guest Miss Susan B. Anthony. The young lady, Miss Elsa Rosentower, of Berlin, who played Viueuxtemps' ballade and polonaise, is a pupil of Emile Sauret, following her teacher from London so as to be enabled to continue her studies with him after he had accepted a call to the Chicago Musical College. Her playing gave evidence of talent of unusual promise, coupled with a fine artistic temperament and a well developed technique. No doubt Miss Rosentower will be heard from favorably in the future.

Personals.

Howard Wells has been re-engaged for another piano recital in Fond du Lac, Wis., the date to be in January.

William K. Ziegfeld is hunting moose in Northern Canada.

Carl Ziegfeld joined the Chicago delegation which went to St. Louis to "show Missouri."

Bennett Griffin is at present in the extreme West, making numerous engagements for the many excellent artists whom he represents.

Karl Reckzeh and Glenn Dillard Gunn will give a series of monthly recitals in Kimball Hall, in which they will present several of their advanced pupils to the public.

Ottokar Malek will start his Western tour at Duluth, Minn., on November 15, taking in St. Paul, Winnipeg, Grand Forks, Fargo, Butte, Helena, and on west to the Pacific Coast, returning by way of Salt Lake, Denver,

Pueblo and Kansas City. His tour, about six weeks in length, is being booked by his manager, Bennett Griffin.

Feilding Roselle's London Criticisms.

TODAY THE MUSICAL COURIER republishes the criticisms on Miss Feilding Roselle's recital in London:

Miss Feilding Roselle, who gave a vocal recital in Bechstein Hall in the afternoon, has a fine mezzo soprano voice and uses it well. In some old Italian arias she was heard to a great advantage, and she excels in the intelligent interpretation of poetical songs of a higher class, such as some specimens of very modern German songs, which she sang in the middle of her program.—The Times.

An American mezzo soprano, Miss Feilding Roselle, gave a recital at Bechstein Hall the same afternoon, and created a very favorable impression by her artistic interpretation of some old Italian arias and a group of modern German Lieder.—Sunday Times and Sunday Special.

The debut of Miss Feilding Roselle at Bechstein Hall yesterday afternoon may be described as markedly successful. Her voice is a mezzo soprano, rich in quality and of extended compass, and is produced easily and naturally, and has considerable power. Yesterday she was best in a group of modern German songs. The subtleties of Hugo Wolf, with his peculiar mysticism, were interpreted by her with unusual sympathy and intelligence, while she sang a group of songs by Hugo Kaun most effectively. * * * Miss Roselle sang songs by Scarlatti, Pergolesi and Marcello smoothly and expressively.—The Daily Telegraph.

Yesterday's concert included a recital by Miss Feilding Roselle, a mezzo soprano of very considerable merit and beautiful voice.—The Star.

At Bechstein Hall in the afternoon Miss Feilding Roselle gave a vocal recital. She sang in Italian, German and English, and was most successful with the second group, which included four songs by Hugo Kaun, heard for the first time in this country. Miss Roselle produces a naturally very fine voice with much ease and charm of manner.—The Echo.

We have also heard during the week several new vocalists, one of the best of them perhaps being Miss Feilding Roselle, who has a rich mezzo soprano voice, and sang some Italian arias remarkably well.—Truth.

On Thursday afternoon at Bechstein Hall this singer, evidently an American, gave a recital, singing in Italian, German and English. Her voice, a mezzo soprano of extended compass, has been well trained, and her readings are marked by much intelligence. The group of German songs suited her best, and in these she made her most successful effects.—The New Age.

If there is a singer whose work compensates one for the dearth of opera during the greater part of the year, it is Miss Feilding Roselle, who gave a recital on the afternoon of the 28th at Bechstein Hall. Combining as she did style, charm, dramatic intensity, and an excellent legato, her singing came as a revelation to those who are often forced to listen to attempts which are more painstaking than pleasant.—Madame.

Miss Feilding Roselle, a new mezzo soprano of American origin, created a favorable impression at a recital at Bechstein Hall. Her voice is of rich quality and adequate range, and she sings without effort. Of some attractive songs by Hugo Wolf and Hugo Kaun, the new vocalist gave sympathetic and pleasing renderings.—The Lady's Pictorial.

The newcomer gave a recital at the Bechstein Hall, and was heard in three old Italian arias, in a group of half a dozen German Lieder and in six songs by English and American composers, and in her delivery of these she showed herself to be endowed with a mezzo soprano exceedingly bright, fresh and pleasing in quality, noteworthy for its range and purity, which she has brought to a considerable state of cultivation. Perhaps she was heard at her best in

the German Lieder, which included the late Hugo Wolf's "Er ist's" and "Verschwiegene Liebe," and four unfamiliar songs by Hugo Kaun, all of which were sung with much dramatic perception and great refinement of style, the singer being particularly successful with the last two, entitled "Waldseligkeit" and "Der Sieger," which she had to supplement by an additional song.—The Queen.

The Michigan Conservatory of Music.

ALBERTO JONAS, director of the Michigan Conservatory of Music in Detroit, has engaged William Lavin, the tenor, as teacher in the vocal department. Mr. Lavin is as widely known in Europe as in this country. He studied with Vannuccini in Florence three years, with Juliani in Paris two years, and with Randegger in London one year. Besides on the tours with Patti and Sembrich, Mr. Lavin appeared as soloist abroad with many societies and orchestras, including the renowned Philharmonic in Berlin and the Queen's Hall in London, conducted by Henry J. Wood. In February of this year the tenor sang in "The Messiah" in Kingston, Jamaica, and it was stated at the time that this was the first presentation of the oratorio in the West Indies. Three of Mr. Lavin's press notices follow:

Queen's Hall Orchestral Concerts.—William Lavin made one of the greatest successes this season by his exceptionally artistic singing of the "Che gelida Manina," from Puccini's "La Bohème." Rarely do we hear a tenor voice of such pleasing quality or singing which affords so much pleasure. Mr. Lavin's production is easy, his high C being taken without effort, his phrasing artistic and his mastery of expression so good that his rendering of this exceedingly difficult number appealed irresistibly to the audience, which recalled him five times.—The London Times.

Of the tenor soloist, Mr. Lavin, it is difficult to write in terms which will not be regarded as extravagant by people who were not present at the performance. The quality of his voice is beyond all praise, and he uses it with the same ease and masterliness as Sir Hubert Parry an organ, or Sarasate a violin.—The Kingston (Jamaica) Telegraph.

William Lavin's recital served to show the very pleasing quality of his voice. He has come back to us more sure of himself, more artistic in his phrasing, and better fitted than ever for the work he is doing.—The Detroit Free Press.

Hambourg at the Mozart Festival.

THE great Mark Hambourg received a special invitation to play at the Mozart Festival in Salzburg in August of this year. He completely won the critics, and the audiences were most enthusiastic. Press notices from German and Austrian papers follow:

Mark Hambourg showed a wonderful command of his instrument.—Deutsches Tagblatt, Vienna.

Mark Hambourg played the E flat concerto with the greatest virtuosity and most brilliant effects.—Die Zeit, Vienna.

Also Mark Hambourg was very wonderful.—Berliner Local Anzeiger.

Mark Hambourg is undoubtedly one of our greatest pianists.—Grazer Tagblatt.

And Mark Hambourg played with great brilliancy.—Berliner Tagblatt.

Also Mark Hambourg, with the Liszt E flat concerto, achieved a brilliant feat of virtuosity.—Fremdenblatt, Vienna.

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DE GOGORZA AT THE WORCESTER FESTIVAL.

EMILIO DE GOGORZA, the baritone, sang with his usual success at the recent music festival in Worcester, Mass. The critics universally praised his singing and interpretation. Extracts from the Worcester, Springfield and Boston papers follow:

Mr. De Gogorza lost no opportunity of getting from the part of the Priest of Dagon the very idea the composer had written into it. The baritone, new to a Worcester Festival audience, was instantly in favor. He has a long range, in fact, one uncommon, and his vocalization, while excellent, did not obscure the interpretation. He succeeded in making his full tones sweet as well.—The Worcester Post, September 29, 1904.

The part of the High Priest of Dagon is what is called dramatic, by which is commonly meant explosive accents, sudden crescendos and a generally detached and jerky style. Nevertheless, there is considerable cantabile; witness the famous duet with Delilah in the last act. In this M. De Gogorza maintained his part with vigor and spirit, making a very good ensemble with Madame Homer. He was effective also in the great scene in the first act where the High Priest and Delilah plot Samson's ruin. His voice is a baritone of much power and a good deal of flexibility, and he sings with ease and animation.—The Worcester Gazette, September 29, 1904.

The evening was especially significant in that it was the first appearance here of Mr. Gogorza. He has long been a favorite in New York, and of recent years has been winning successes in the musical cities of the United States generally. It seems almost a wonder that he has not been brought here before, but he is here now, and after last night's work and its reception by the audience it is safe to say that he will be heard in future festivals.

His is the kind of baritone voice that rings of sturdy manhood and commands interested attention from the first note. It is large in volume and long of range, flexible, resonant, and used with rare

skill, so rare that one loses sight of the vocalist in the interpretation he gives to the music. This is, unhappily, a comparatively rare accomplishment.

Mr. Gogorza appears to proceed upon the theory that the voice is cultivated for the purpose of bringing out the musical and dramatic contents of the text, that it is one of the vehicles of the composer, and not merely a musical instrument, interesting for its own sake alone. It was an easy prophecy that he would stir the audience as he did.

The part of the High Priest of Dagon is one that presents abundant opportunities for such an artist, and at no time did he appear to sacrifice himself or sacrifice interpretation of the text to mere vocalization. His is a policy that always succeeds when singers have the sense to adopt it. Many an instance is in mind where it has persuaded the public that a mediocre voice was a good one, and when it is combined with such vocal gift as is Mr. Gogorza's the effect is electrifying.

Not the least satisfactory feature of the performance was the perfect unity with which he and Madame Homer presented their duets. They seemed to work as with one will, and the impression must have been general that they had sung in this opera together many times, so exactly did their views as to force, time values and tone color coincide; yet the fact is that they never sang anything together before this week.

It follows, of course, that both had the intent of the composer steadily in view, reading that intent in the printed notes, and that both are great enough as musicians and artists to utter exactly what the composer set before them. If other features of the performance had been much less satisfactory than they were, the work of these two would have been sufficient to give brilliancy to the whole.—The Worcester Telegram, September 29, 1904.

As had been anticipated, Gogorza was heartily welcomed, and his voice appeared to excellent advantage in an air from Massenet's "Roi de Lahore." Voice and magnetic delivery won him an encore, to which he responded with Figaro's song from "The Barber of Seville." This was a revelation. The air has been sung here by other baritones, but never so well or so humorously. Comment was general that Mr. Gogorza would find ready success in opera. He has established himself as a favorite here in the best sense, for his

sound musicianship is recognized as well as his vocal gifts and attainments.—Worcester Daily Telegram, October 1, 1904.

Following the soprano came the baritone, Emilio de Gogorza, who has by his singing at this festival firmly established his reputation here. His aria last night was from Massenet's "Le Roi de Lahore." It displayed the melodic possibilities of his voice and was received so enthusiastically that he sang Figaro's song from "The Barber of Seville," with which a baritone who can sing can bring down the house. Mr. Gogorza was no exception.—Worcester Gazette, October 1, 1904.

Mr. De Gogorza gave a vigorous operatic rendering of the important part of the High Priest, and his duet with Madame Homer was one of the most successful parts of the performance.—The Springfield Republican, September 29, 1904.

Emilio de Gogorza is a well known and reliable singer, who is especially strong in the dramatic side.—Springfield Republican, October 2, 1904.

De Gogorza was vigorous as the High Priest. His duet with Madame Homer was one of the most delightful parts of the opera.—The Boston Herald, September 29, 1904.

De Gogorza for his encore gave the Figaro Patter Song from "The Barber," by Rossini, and aroused the audience to the greatest enthusiasm.—The Boston Herald, October 1, 1904.

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PHILADELPHIA.

PHILADELPHIA, October 11, 1904.

THE Choral Society of Philadelphia resumed its work for the season last week. Two oratorios are to be given, "The Messiah" on December 29, and Gounod's "Redemption" on February 27. The work of the society is an important part of the city's musical life, both in the admirable presentation it gives of the greatest compositions of the choral school and the education of its membership in one of the highest forms of musical art.

The following compositions will be played at the first public rehearsal and first symphony concert of the Philadelphia Orchestra, which occur on November 4 and 5: Henselt's piano concerto, with Mme. Fannie Bloomfield Zeisler as soloist; Beethoven's "Eroica" symphony; Goldmark's overture "Spring" and "Till Eulenspiegel and His Merry Pranks." At the second concert David Bispham will be the soloist in dramatic readings; Max Schilling's "Das Hexenlied," Mendelssohn's A major symphony, Schubert's "Unfinished Symphony" and the vopsiel to the Wagner "Meistersinger" will also be presented. At the third concert, on November 18, Ysaye will open his American season by his appearance with the orchestra. This season the Philadelphia Orchestra will not participate in concerts other than those included in the association's schedule, announcing for the present fifteen symphony concerts and fifteen public rehearsals and the splendid concert conducted by Felix Weingartner.

The Suburban Orchestra, organized last year by a coterie of music lovers of Bala and the adjacent suburbs, will during the season about to open hold the study rehearsals in the centre of the city. H. S. Vandiver, of Bala, is the secretary.

The Chaminade Club is planning a reception to Mme. Fannie Bloomfield Zeisler some time in November.

M. F. Donovan, well known as a member of the choir of St. James' R. C. Church, has accepted a call as solo tenor to sing in the choir of the Holy Communion Lutheran Church, Twenty-first and Chestnut streets.

Mrs. Mary Gregory Murray, of New York, made an address before the Philadelphia Music Teachers' Association on Wednesday evening on "New Music Education." This is the first of six lectures she will deliver here under the auspices of the New York Board of Education and the Brooklyn Institute of Arts and Sciences.

The famous Bach Choir of Bethlehem is actively working for the coming season. There will be a cycle of Bach's works, in design not unlike the three Bach festivals of 1900, 1901 and 1903. The cycle will comprise nine days of music, afternoon and evening, but instead of continuing through nine consecutive days, as on the former occasions, they will be divided into three festivals of three days each.

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There will again be a unity of idea running through the entire series, which will be but an extension of the idea of the Bach festivals of the past. The attempt this year is to bring the works under consideration to a hearing as near as possible to the day for which they were originally written. With this in view the works contemplated for production naturally group themselves into three grand divisions, referring as they do to the prophecy and birth, passion and death and resurrection and ascension of the Lord. Thus the scheme divides itself into a Christmas, a Lenten and an Easter section. The Christmas festival will be given in the Moravian Church, December 28, 29 and 30. The second and third divisions of the cycle will follow, the former in the early and the latter in the late spring. The festival will be under the able direction of Dr. J. Fred Wolle.

The Kneisel Quartet, the famous Philadelphia string quartet, will give five concerts this season in the beautiful ballroom of the new Hotel Bellevue-Stratford. The dates are as follows: November 14, December 12, February 6 and 27 and March 10.

José Vianna da Motta in London.

MUSIC lovers who admire refined piano playing combined with brilliancy will regard the Portuguese Da Motta an ideal interpreter. All of the London critics have praised his art, and the leading musicians abroad have been equally cordial in expressing their high appreciation. Additional London criticisms include:

At his recital at Bechstein Hall, on Wednesday, Senhor Vianna da Motta proved himself to be a pianist of very charming and delicate individuality, who makes a very definite appeal to those who can appreciate refinement and finish of style. A scherzo by Eugen d'Albert was delightfully played, and in Grieg's ballade there was just the right touch of fantastic romance. Among other pieces introduced by Senhor da Motta were a pretty trifle by Theodore Dubois, "Les Abeilles," which he played with delicious crispness and vivacity, and a very graceful piece, entitled "Claribel," by G. Moore.—The Daily Graphic, November 27, 1903.

There is little to add to our criticism of his playing, which appeared last week, but his attempt at music of a more robust character than hitherto was eminently successful. Weber's fine sonata in A flat, op. 39, was played with real power; and a fine, forcible reading of Brahms' rhapsodie in G minor, op. 79, also commanded attention. Eugen d'Albert's scherzo, op. 16, received delicate handling and Grieg's "Ballade on an Old Norwegian Song" found the pianist quite at home in the Scandinavian composer's music.—The Standard, November 26, 1903.

His performance of Brahms' Rhapsodie in G minor, so seldom interpreted rightly, was admirable, and he was completely successful in Eugen d'Albert's clever scherzo, op. 16; Grieg's "Ballade on a Norwegian Song" was played with excellent understanding, and the program ended with a couple of pieces of Senhor da Motta's composition. There was a very appreciative audience, who seemed to realize that they were listening to an artist of truly unusual musical attainments.—The Globe, November 26, 1903.

Senhor José Vianna da Motta is one of the most eclectic pianists before the public. The neatness and crispness of his touch enable him to play the old harpsichord music as few can, and he is thoroughly in sympathy with modern music. Of the other works in the program an admirable performance was given of Brahms' Rhapsody in G minor, but D'Albert's scherzo, op. 16, alone called forth the pianist's distinctive qualities. In this brilliant composition exceeding good work was done.—The Daily News, November 26, 1903.

THE BROAD STREET CONSERVATORY.

A LARGE audience attended the recital given by two professors of the Broad Street Conservatory of Music, Nos. 1329 and 1331 South Broad street, Philadelphia (Gilbert R. Combs director), on Wednesday evening, October 5, in the South Broad Street Baptist Church. The program was one of the highly artistic musical events for which the institution has become noted.

Russell King Miller, who was the Exposition organist at Buffalo, 1901, and at St. Louis, 1904, rendered organ numbers with an admirably intelligent appreciation and adequate technic.

Henry T. Moulton, a member of the vocal department, was heard in several numbers. He possesses a clear, resonant bass voice. His enunciation was faultless and his interpretation excellent. The program follows:

Prelude, Sonata No. 6.....	Josef Rheinberger
Cantilene, Sonata No. 11.....	Josef Rheinberger
Finale, Sonata No. 5.....	Josef Rheinberger
Vocal—	
Behold, I Stand at the Door.....	Jude
It Is Enough.....	Mendelssohn
Elevation.....	Samuel Rousseau
Cortege.....	Russell King Miller
Adagio.....	W. A. Mozart
Benediction Nuptiale.....	C. Saint-Saëns
Vocal—	
Recitation, I Feel the Deity Within.....	Handel
Air, Arm, Arm, Ye Brave.....	Handel
March, in D.....	Alex. Guilmant
Impromptu.....	Russell King Miller
Epilogue.....	Russell King Miller

Jeanne Raunay as Iphigenie.

HERE are press notices of the French singer, Mme. Jeanne Raunay, who will probably be heard in the United States next season:

To conclude with the most important fact, there is Madame Raunay, who interpreted the role of Iphigenie with a breadth, a distinction, and an intelligence which the public recognized by hearty applause. It was a beautiful example of the noblest kind of art.—Le Temps (Paris).

Mme. Jeanne Raunay was admired for her plastic beauty, her style and her splendid voice.—La Fronde.

As for the Iphigenie of Madame Raunay, it was grace and beauty personified, and she also represents by her voice, sweet, firm and pure, by the effortless ease of her production and the complete absence of tricks, perfect art. Here at least is music, or the Muse of Gluck; and it was rightly said: "On croirait d'une âme mélodique dans l'harmonie d'une attitude d'altière."—Catalle Mendès in Le Journal.

The work had an interpretation worthy of it. Mme. Jeanne Raunay represented the priestess of Diana. The voice, the carriage, the natural attitudes of Madame Raunay give it an elegiac nature. Her sense of harmony, her artistic understanding, presaged a beautiful impersonation of the unhappy Iphigenie. She has surpassed all that has so far been done in the way of dramatic expression, and, always beautiful, she deserved the supreme praise of having made us forget in moments of pathos everything that was not pure emotion. Notably in that sublime second act, when she asks Clytemnestra and Orestes concerning the fate of Agamemnon, the tones of her voice and her silent acting are admirably descriptive of the terrible news she expects.—Le Petit Parisien.

A veritable artistic solemnity. The interpretation in its most important respects was of the first order. Mme. Jeanne Raunay,

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—London *Daily Mail*.

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whose beautiful voice was never more subtle, more nuancée and more powerful, was an admirable Iphigénie of infinite plastic beauty and nobility of gesture.—Le Matin.

The directors of the Théâtre Lyrique have entrusted the role of Iphigénie to Mme. Jeanne Raunay. I will not content myself with saying that Madame Raunay is a singer of the first rank—absolutely the first rank—but I will add that she is a lyric tragedienne such as no other of our theatres can give us at the present day. Madame Raunay, in the same way that Gluck took his inspiration from Euripides, has given to Iphigénie all the classic beauty of her style. She sings with the greatest simplicity, displaying in the most marvelous way the subtlest details of this exquisite music. The diction is perfect and the voice generous and subtle in timbre, and the tragedienne shows herself to us with the purest sculptured line, nobility of gesture and absolute truth of expression.—Le Radical.

How much nearer we get to the statutes of antiquity when we look at Mme. Jeanne Raunay in the role of Iphigénie. In attitudes harmoniously sad she incarnates successively the grief, the terror, the horror that her voice and her acting express so well, and I know nothing more beautiful than her appearance in the last act in her white dress and purple veil. It is an unforgettable and superb sight.—Xanrof.

Miss Wiethan in Her Studio.

MISS M. J. WIETHAN is back at her studio, 21 East Forty-sixth street, after a summer passed in Newport, R. I. Among her pupils are a number from New York families prominent in the summer colony at the fashionable Rhode Island watering place. Miss Wiethan studied in Germany and France under the best masters. Besides piano lessons, she gives instruction in harmony. Her methods are modern and successful.

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port the fine corps of officers in the study of the drama, and in efforts to uphold a high standard of thought and appreciation in things theatrical. Many of the first scholars among actors and writers will come before this club at its bi-monthly meetings in the studios. This and the Studio Salon alone would suffice to give great popularity to the beautiful home in Sixty-seventh street.

It Amuses the Swiss.

(From the Journal de Genève.)

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Au dernier festival de musique suisse, on a remarqué les productions musicales de Hans Huber, Albert Meyer, J. Lauber, W. Pahnke, Niggli, Hegar, Klose, Fassbender, Marteau. Ce dernier est Français, mais établi à Genève et contribue au mouvement musical suisse. Marteau, Jaques-Dalcroze, Willy Rehberg et Hans Huber ont à eux quatre fait des prodiges dans ces dernières années pour développer le talent musical en Suisse. Genève est le centre d'un mouvement de musique néo-suisse fort intéressant et de plus en plus important. Nous avons un Genève en Amérique, mais ou est l'art musical néo-américain?

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